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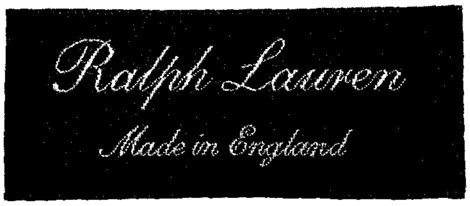
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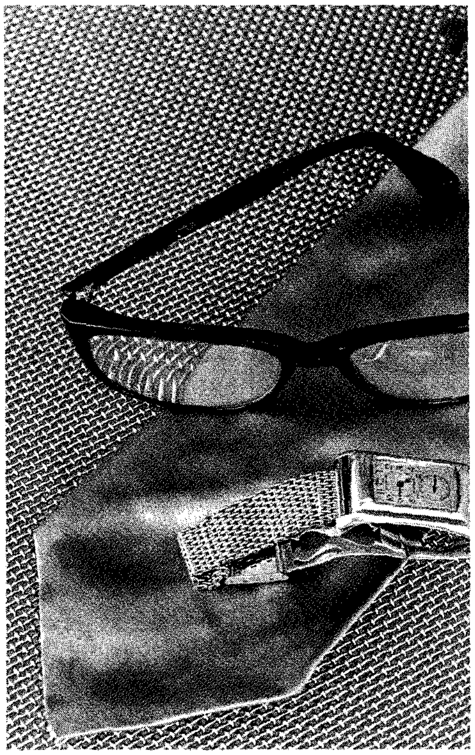

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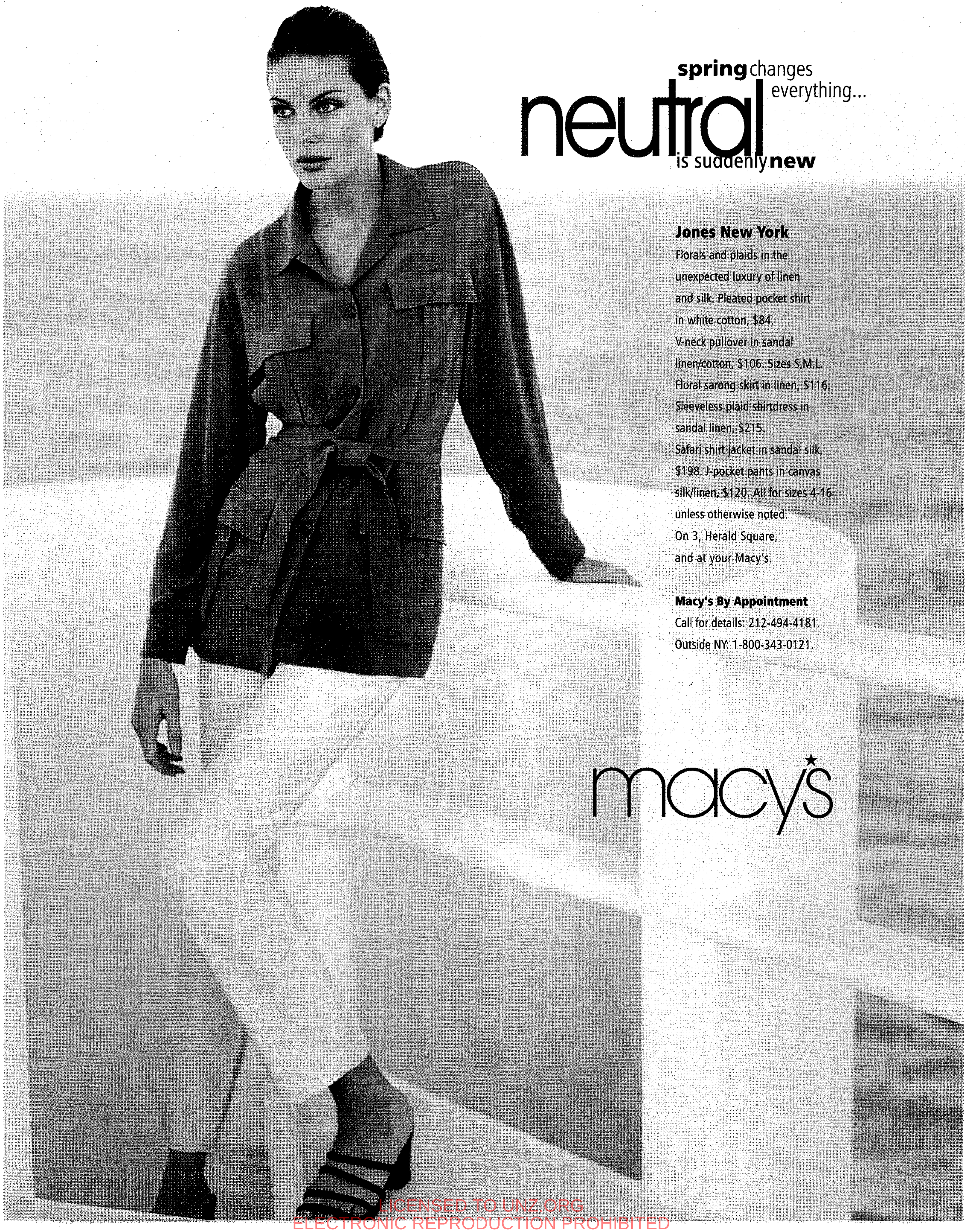

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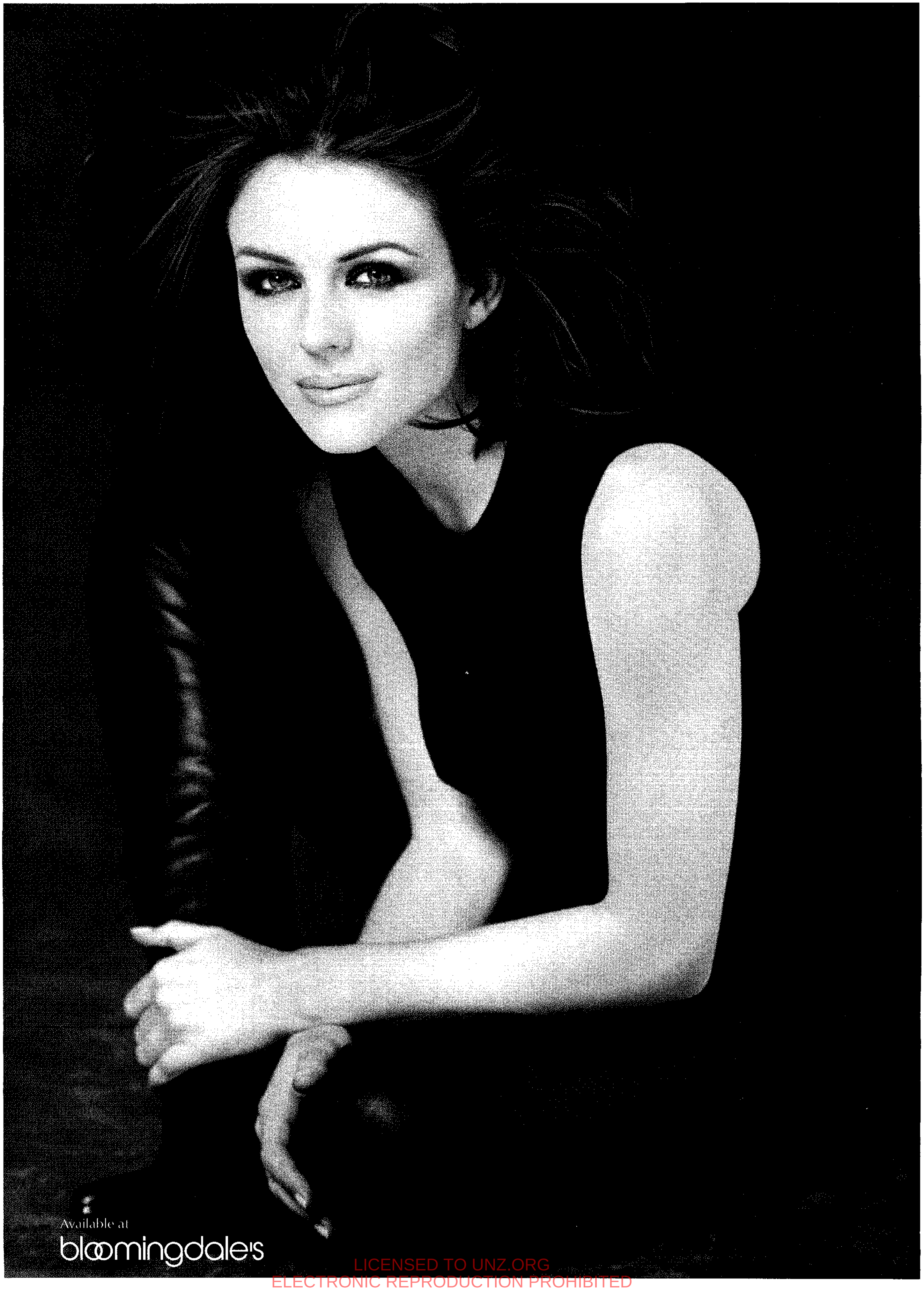
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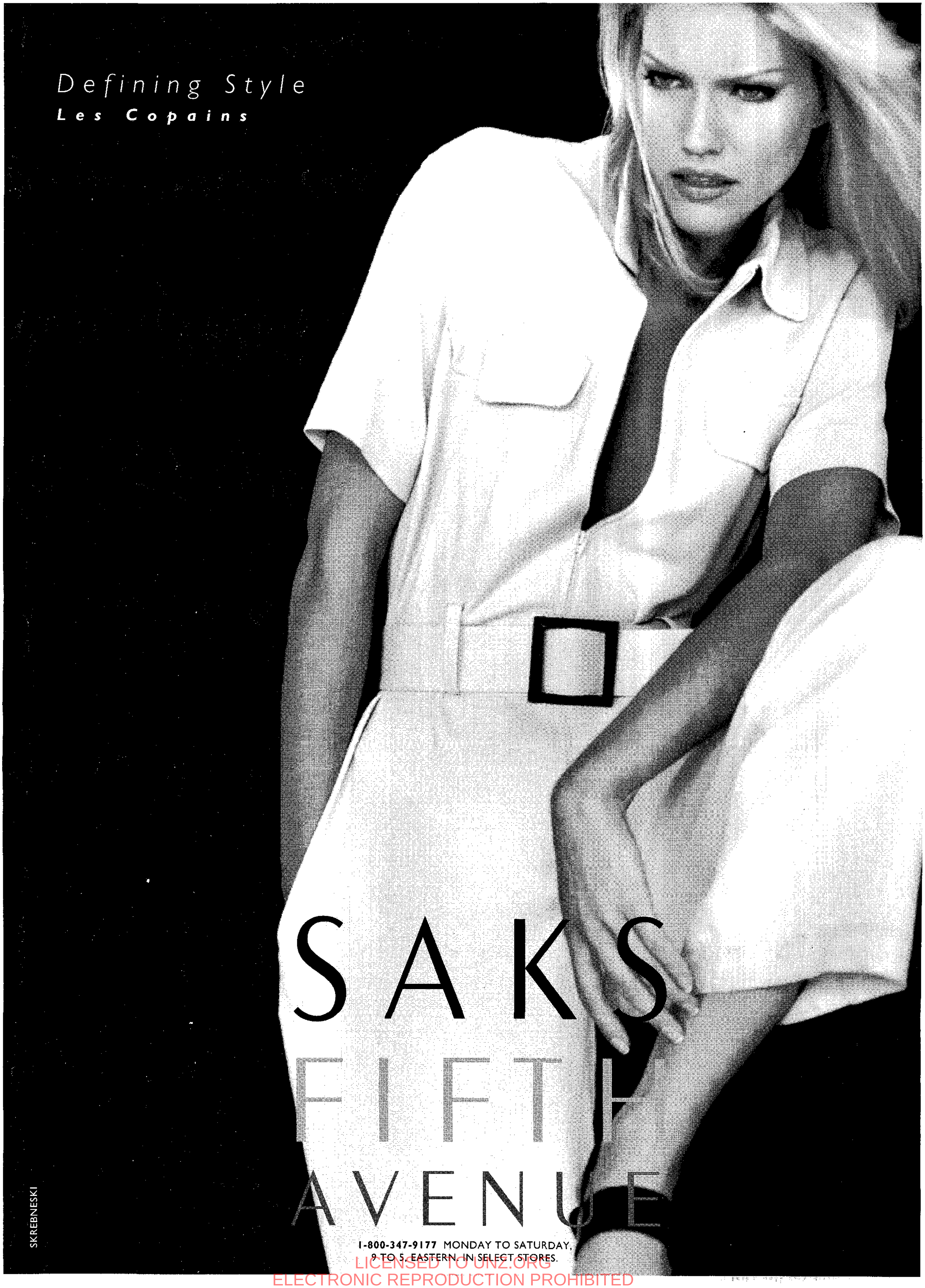
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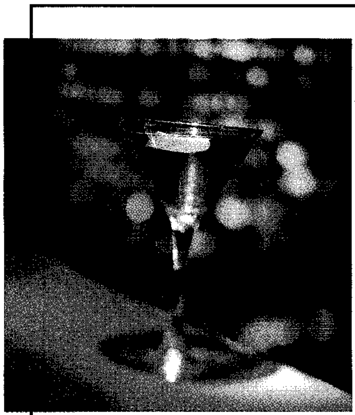

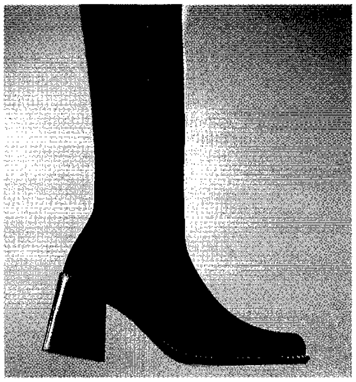

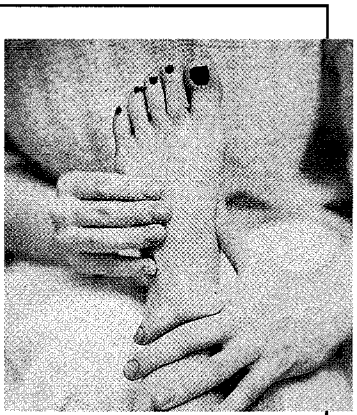

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44 Food Man does not live by bread alone. There must also be borscht and bisque and French fries and Chinese dumplings and tirami su and countless other delicacies.

60 Services You need a lot of help, and these folks are here—leather restorers and limo drivers, butchers and beverage deliverers, nutritionists and feng shui consultants—to provide it.

70 Kids With all the time new parents spend finding babysitters and diaper services and playgrounds, it's a wonder that junior gets any attention at all. But baby, our selections are the greatest.

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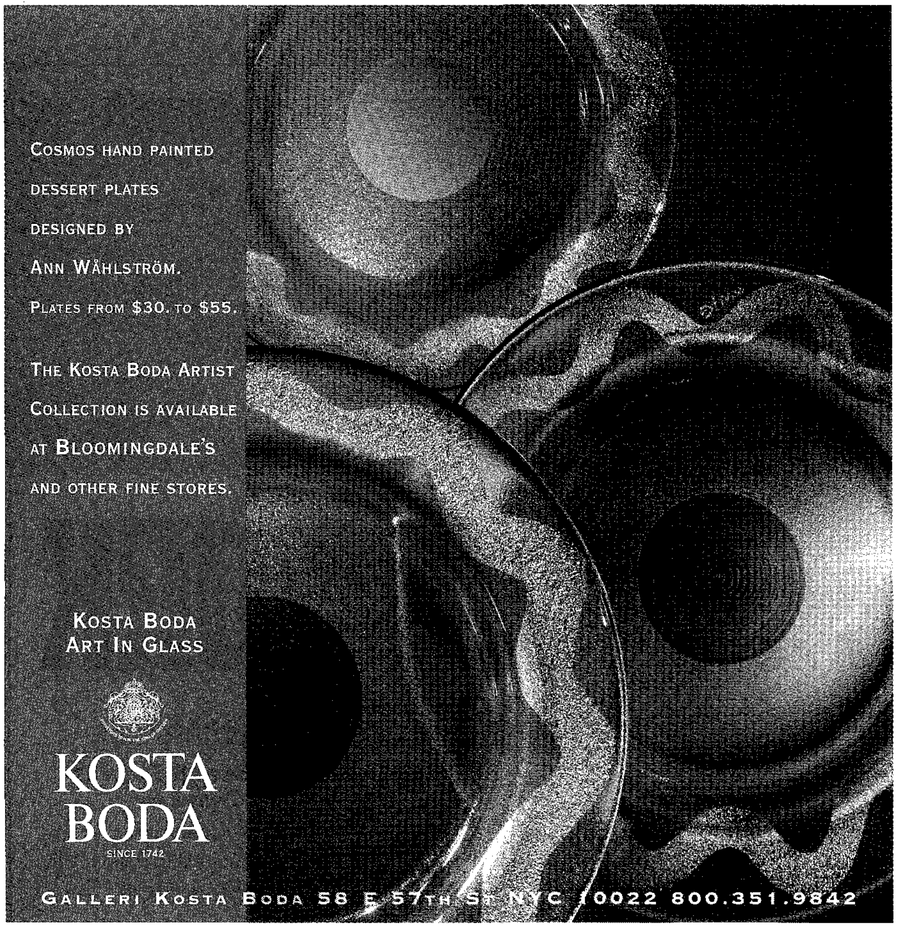
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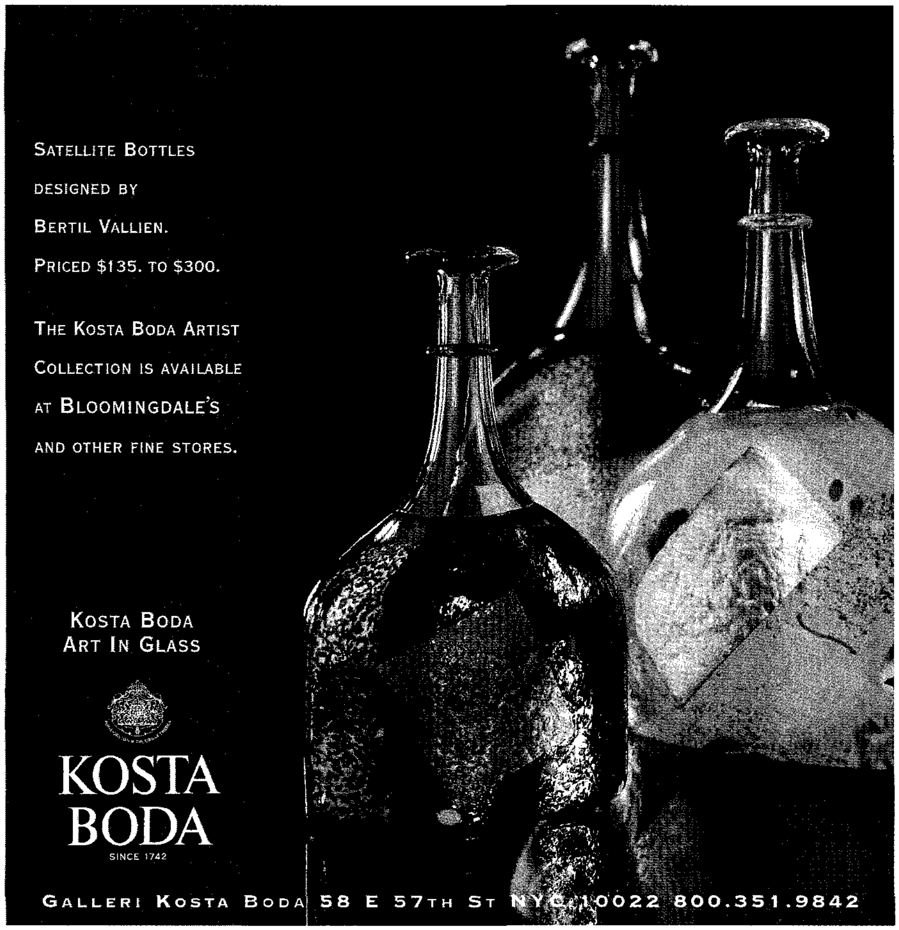
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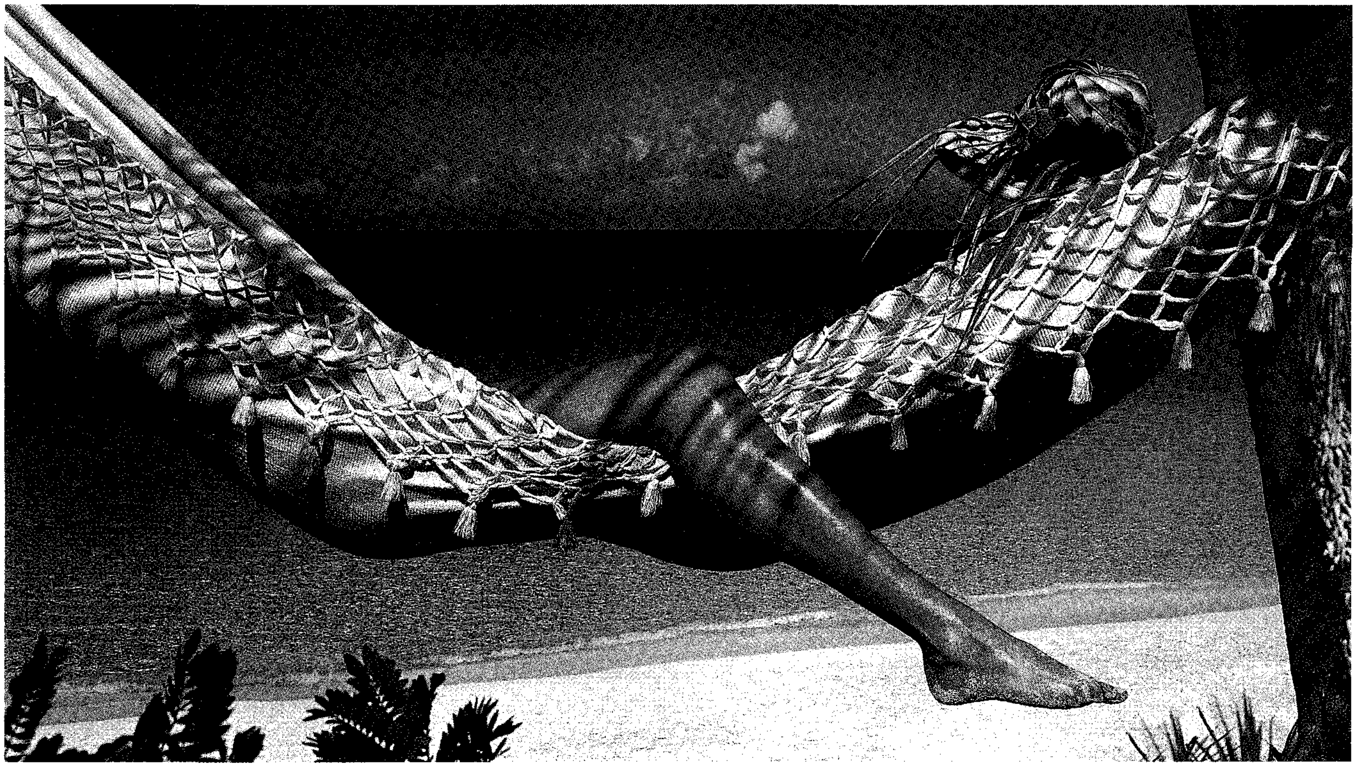

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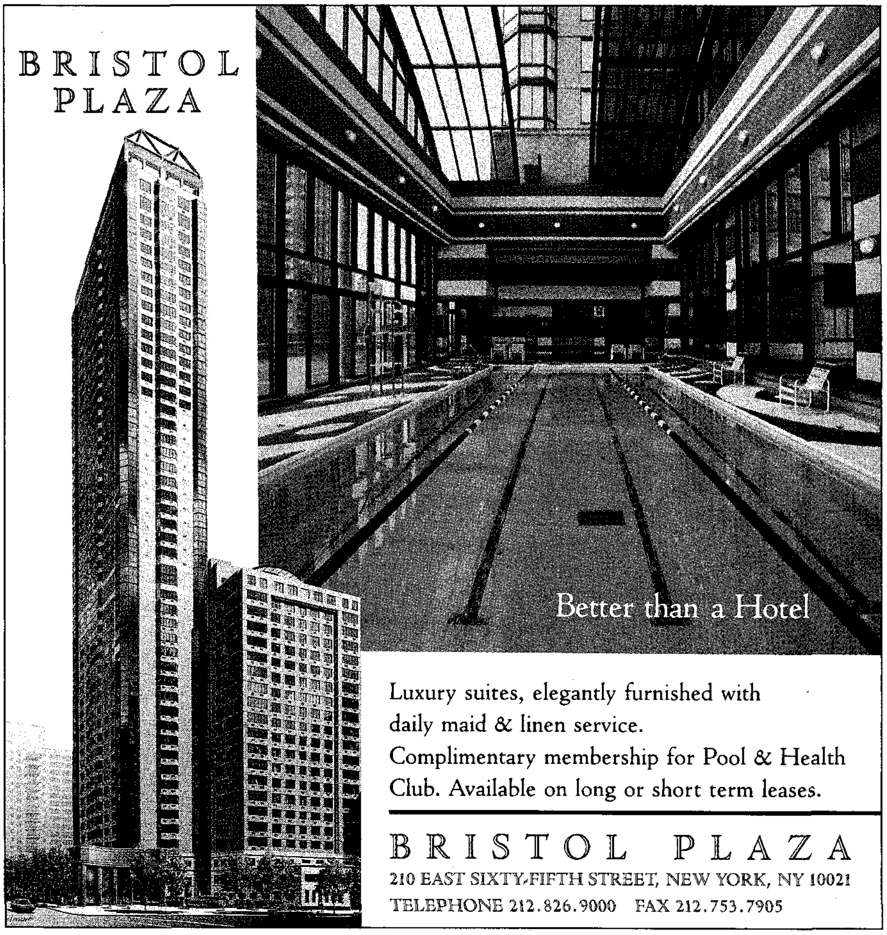

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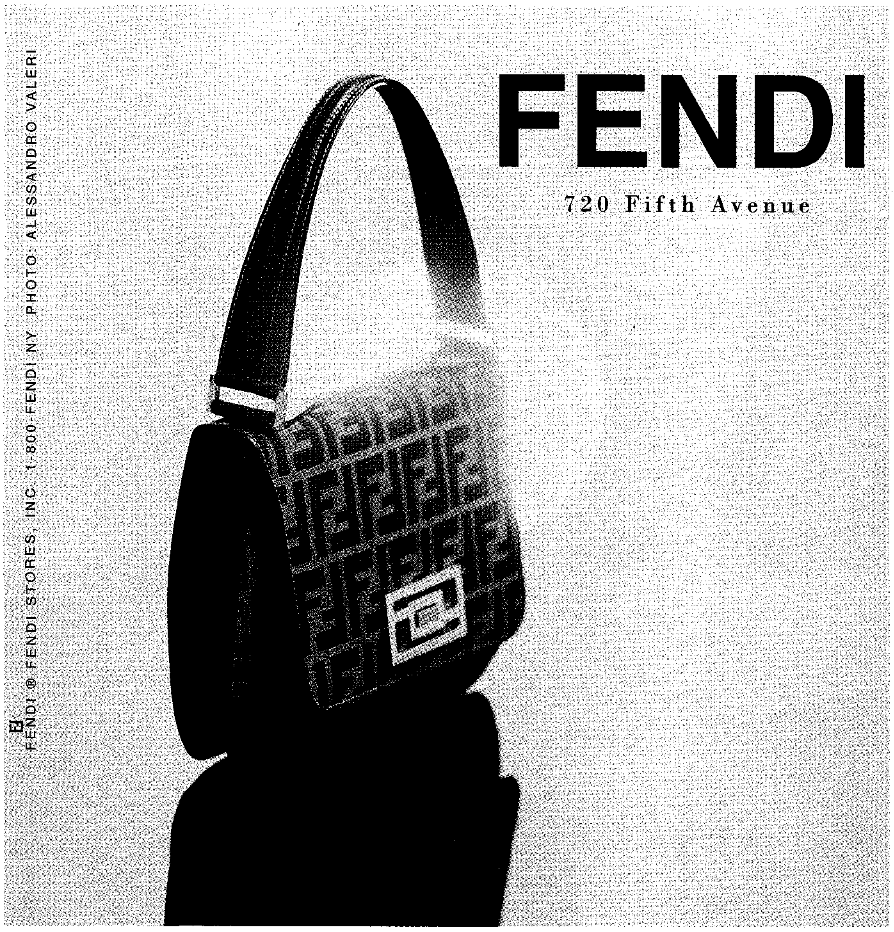

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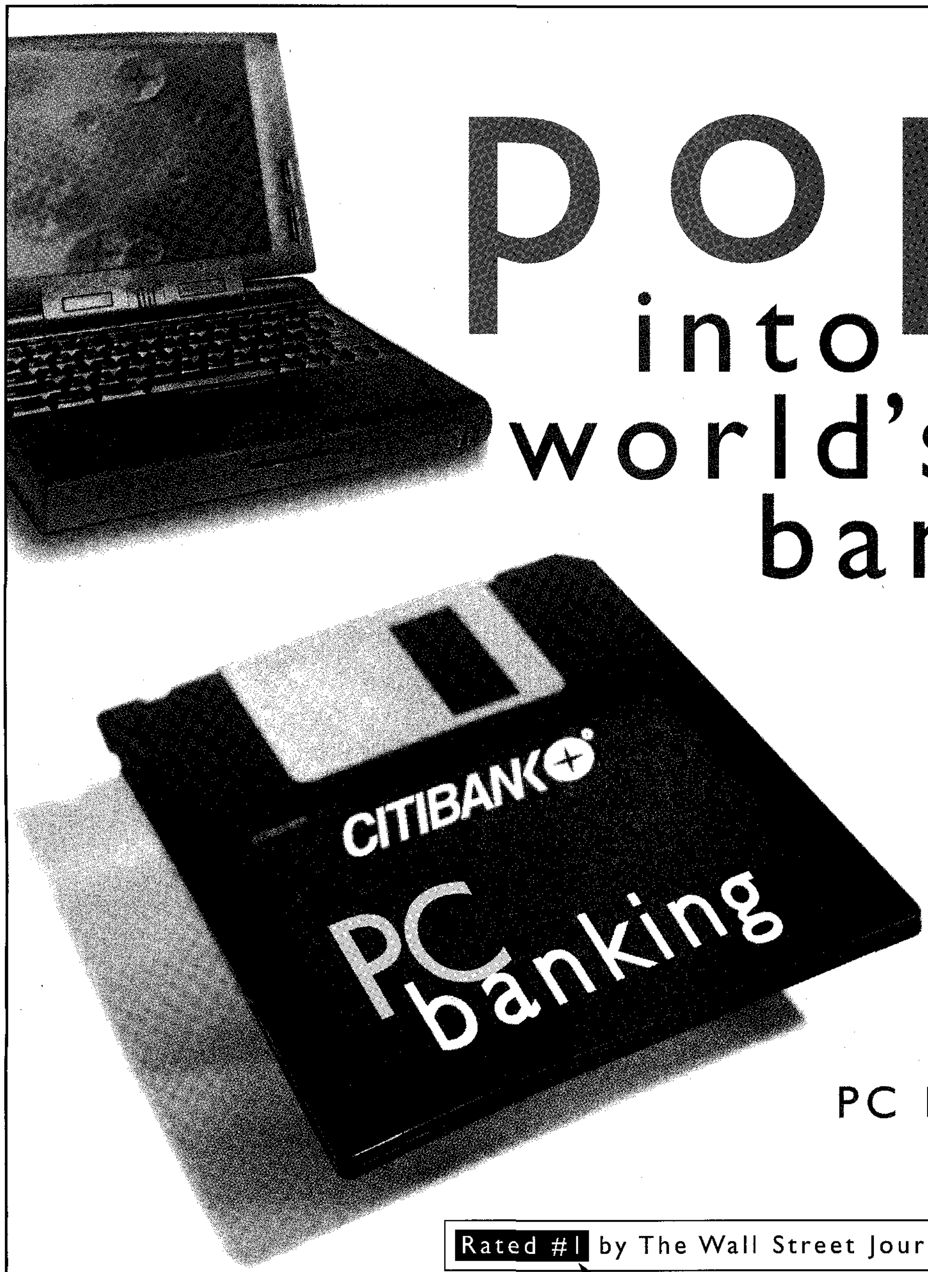

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Poster Child

Undergraduate drinking and Patrick McNeill's disappearance; can Christians and metal-heads rock together?

I APPLAUD YOUR COVERAGE OF THE Patrick McNeill disappearance ["The Vanishing," by Chris Smith, March 31]. You have honestly presented both sides of the investigation in what I'm sure is a very sensitive area, especially for the McNeill family. Still, when I walked down Second Avenue on my way to work at 4 P.M. on Saint Patrick's Day, it seemed to me that as far as the bars were concerned, it was business as usual despite the flyers posted for Patrick McNeill. I couldn't help but shake my head in disbelief.

The lack of responsibility on the part of the Dapper Dog and other bars like it doesn't seem to faze anyone. With the legal drinking age in New York at 21, how come Walt Timby, a sophomore at Fordham and the "guest bartender" at Dapper Dog on the night of Patrick's disappearance, and Matt Kochiss, who is 19 and also a sophomore at Fordham, were able to serve and be served, respectively, at the Dapper Dog?

Perhaps Patrick's disappearance can serve as a reminder to college students to seek counseling from professionals or peers instead of reaching for alcohol. Maybe then, Patrick's disappearance can serve some good, and we can prevent the Upper East Side's being turned into "Frat House Row."

Charles Hampton
MANHATTAN

I WAS DISTURBED BY YOUR ARTICLE ABOUT missing college student Patrick McNeill. It reeked of sensationalism. From the broad hints on the cover about "who the model student really was" to the slanderous, but anonymous, accusation that McNeill is off shooting up heroin, the article falls far short of the quality that this longtime *New York* reader has grown to expect. I found the innuendo ridiculous. It appeared that your reporter was charged with digging up some dirt. He discovered that the student drank too much, didn't get along with his roommates, was sexually active, and had some poor grades in previous semesters. I daresay it would be fairly easy to find multitudes of college students who fit the same description—including the tattoos and tongue piercing—and are not missing.

Rosanne Skopp
CLARK, N.J.

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Turning the Tables

HATS OFF! HANDS UP! I LAUGHED LOUDLY and enjoyed tremendously "Iron Men" by Ethan Smith [March 17]. I grew up listening to Pat Boone, and I also enjoyed listening to the heavy metal of Axl Rose (thanks to my children). But really, I can't believe the hypocrisy of some people who associate music with religion—I hope Pat Boone and Moby get the success they deserve. The photographs by Chris Buck are also super—especially the slumped-down-on-the-couch shot.

Betty Rupani
TOKYO, JAPAN

WITH ALL DUE RESPECT, PERHAPS PAT Boone and Moby are experiencing a backlash against conservative and fundamentalist Christians, who have, historically, practiced campaigns of bigotry and blatant cruelty against "nonbelievers." With all due respect. Which is more than many folks get from *them.*

Meg Livergood Gerrish
MIAMI, FLA.

The Talent Family

ON MARCH 10, YOU PUBLISHED A FEATURE on Ian Schrager that included a reference to a comment I was said to have made about Brian and Keith McNally ["Inn Fighting," by Eric Konigsberg]. Not only was this reference completely misrepresentative, as I have never said the words that were attributed to me by Ian Schrager, but also no one from *New York* Magazine took the trouble to fact-check with me. I have expected such basic journalistic standards to be observed by a publication like yours, especially when people's reputations are involved.

As it happens, I believe the success that Ian and Brian have had has been

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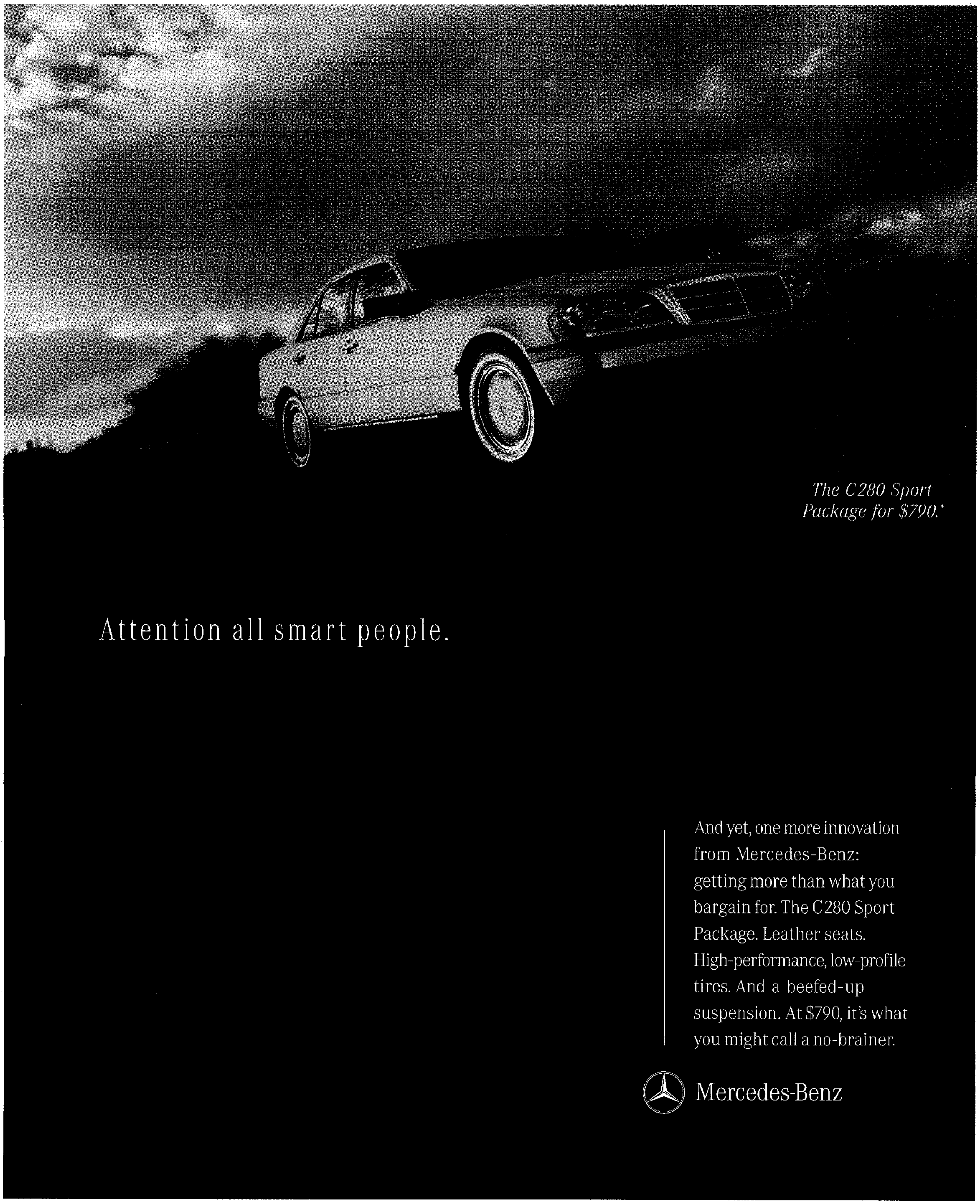

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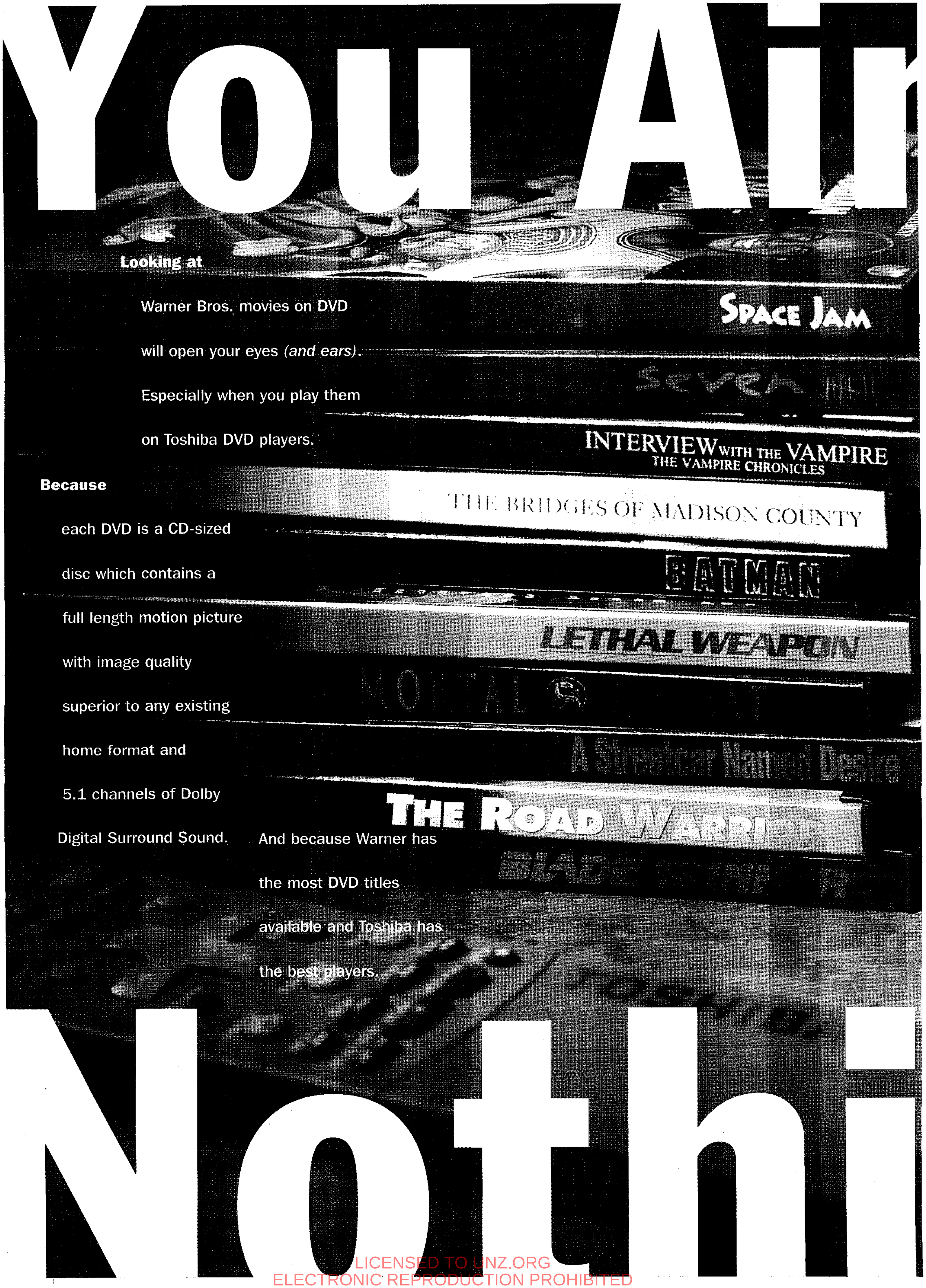
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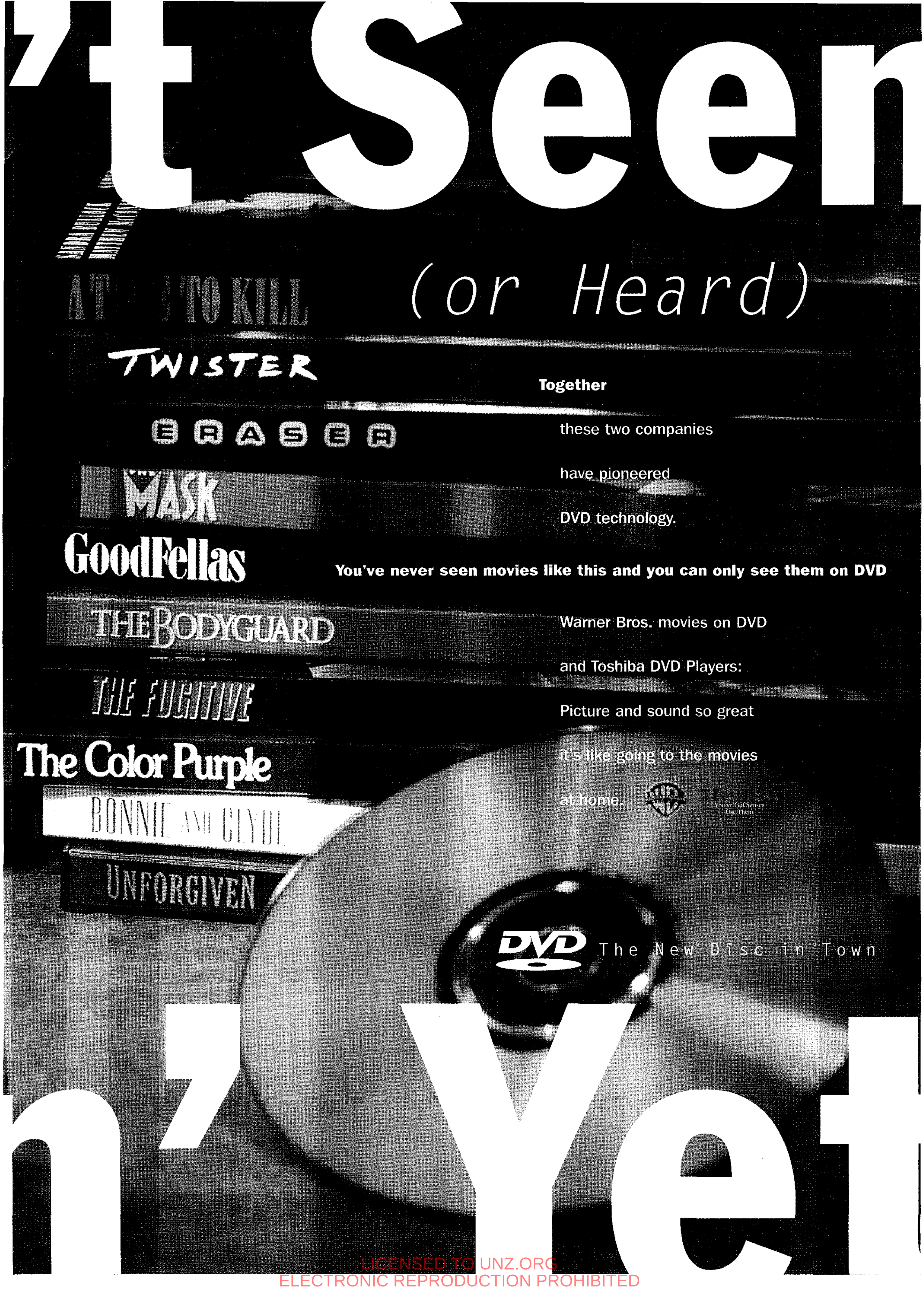
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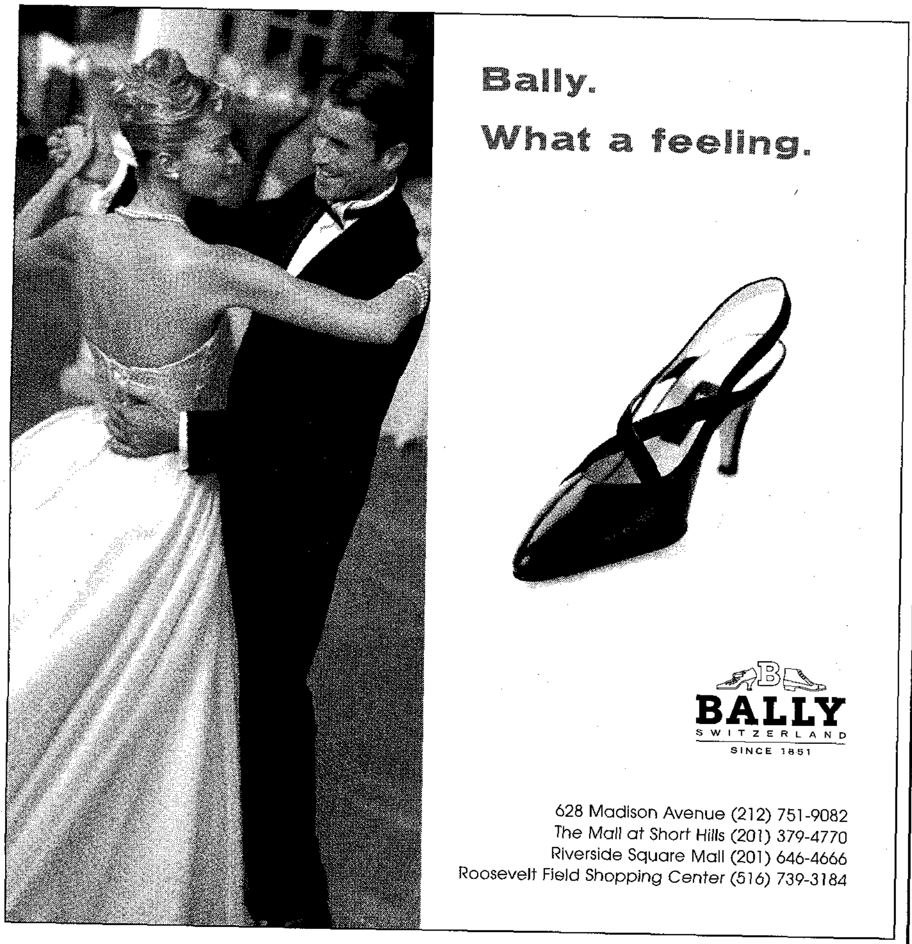

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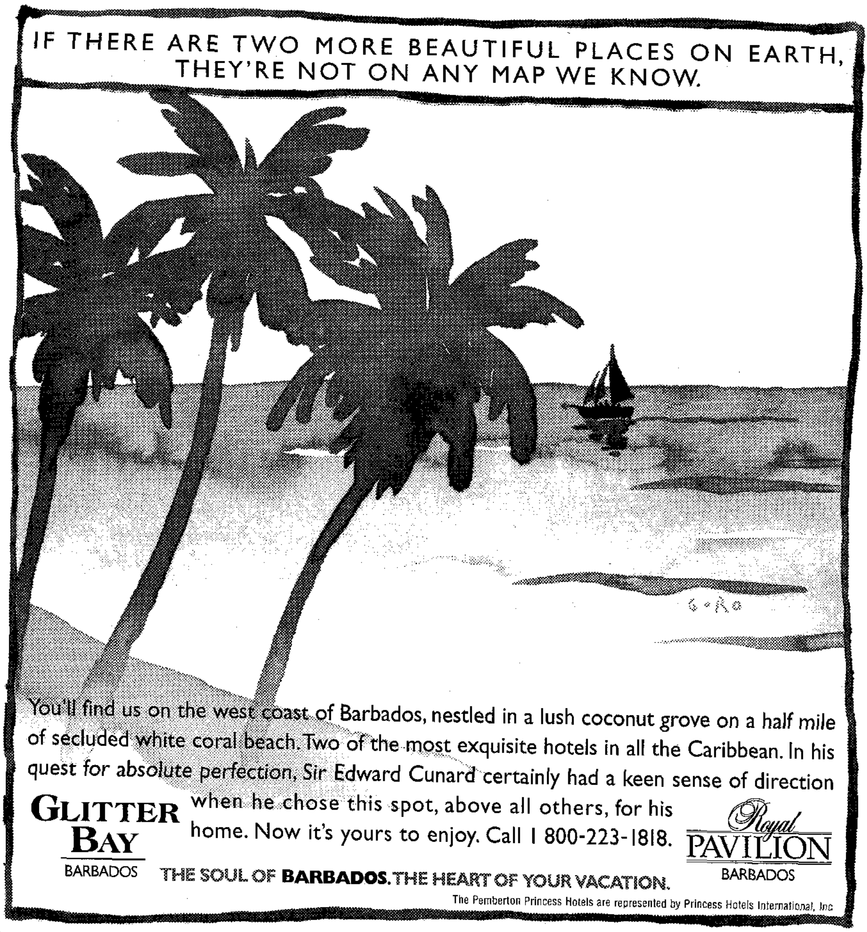

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Furniture Fair

DID *NEW YORK* MAGAZINE AND RICK GALLAGHER mean to send its readers on their very own "Scavenger Hunt" [By Rene Chun, March 24]? If so, readers should be sure to skip the "relatively undiscovered" Salvation Army in Croton-on-Hudson. There is no Salvation Army in Croton-on-Hudson. There is a Salvation Army in Peekskill. I can't help but wonder if Rick Gallagher slipped in the error in order to keep the good stuff to himself. And who could blame him? I know about a great source in Maine. . . .

Jeanne Anzalone
CROTON-ON-HUDSON, N.Y.

Eternal Tale

ABOUT 30 YEARS AGO, ART LINKLETTER told the following story better in his book. A housewife was after her husband every weekend to fix the kitchen sink. One Saturday while the wife was out for a few hours, the husband decided to surprise her and take care of the minor repair. Imagine the wife's delight when she came home to find his legs sticking out from under the sink. To reward him, she stroked his genital area. Suddenly, she heard a crash. The husband had made the problem worse and decided to call a plumber.

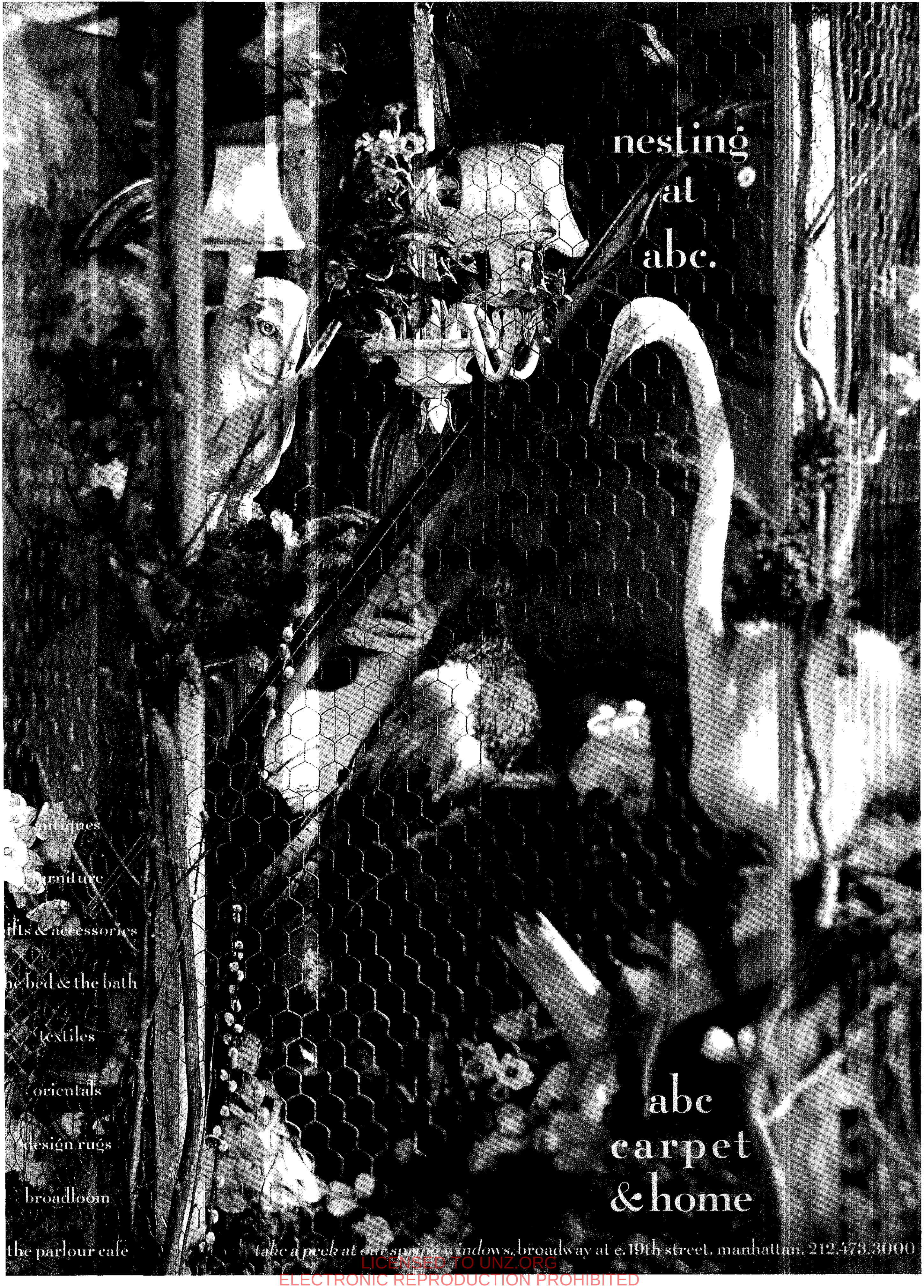
Imagine my shock when I read Helen Eisenbach's article on David Sedaris, who tells a similar story in *Naked* ["Present Laughter," March 24].

Sonya Trachtenberg Breidbart
MANHATTAN

On Display

IN AMEI WALLACH'S ARTICLE ABOUT ILYA Kabakov, Wallach states that "his only New York museum appearance was in Robert Storr's 1991 exhibition of installations, 'Dislocations,' at the Museum of Modern Art" ["Lost in America," March 24]. In fact, Mr. Kabakov's work was also included in two exhibitions at the Jewish Museum, "From the Inside Out: Eight Contemporary Artists" and "Russian Jewish Artists in a Century of Change, 1890–1900."

Anne J. Scher
Director of Public Relations
The Jewish Museum
MANHATTAN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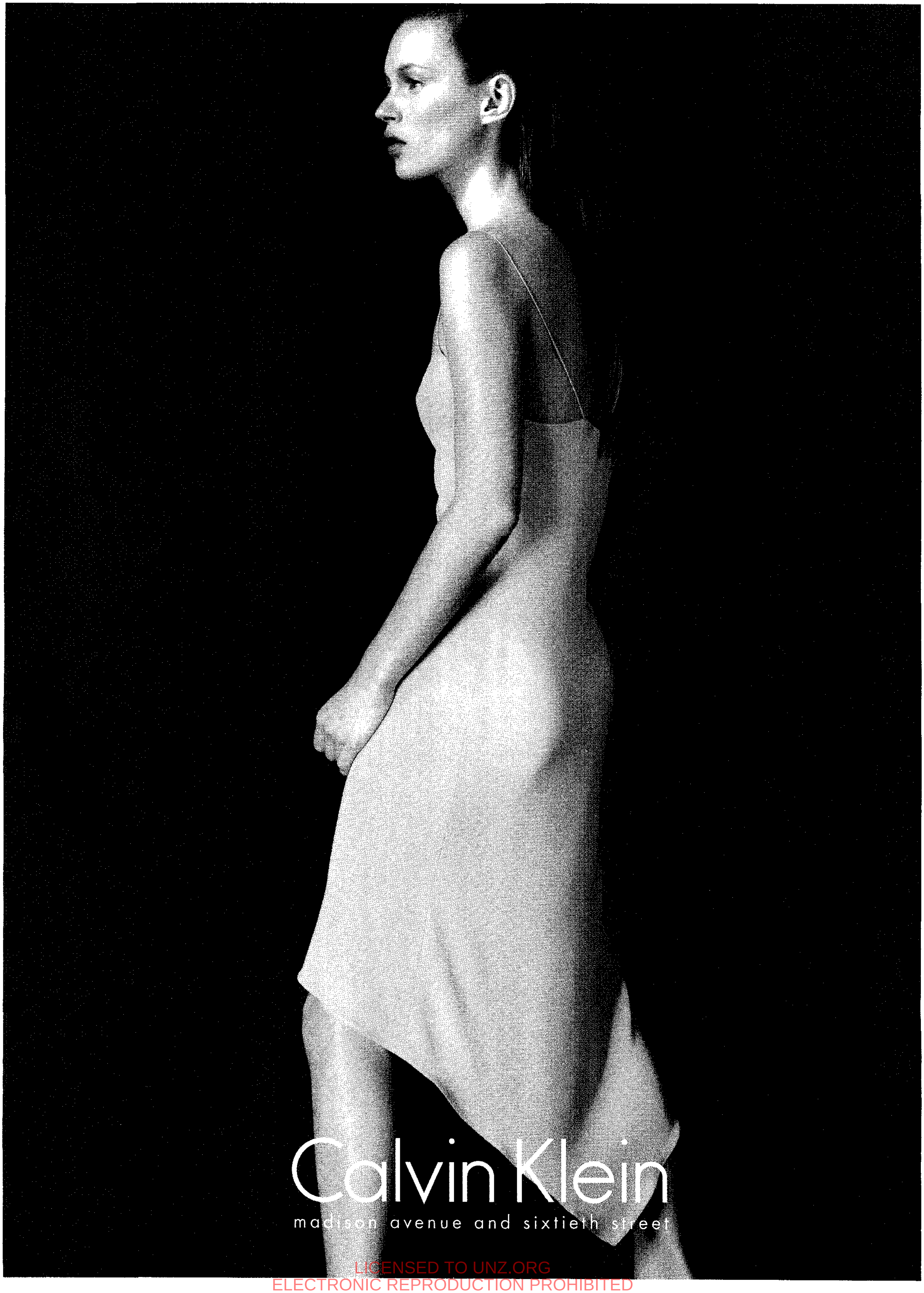
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

NIGHT AT THE OPERA: NO COMEDY

While **Rudy Giuliani** may enjoy being thought of as presidential, he was not happy about the parallel drawn to **Bill Clinton** by New York *Times* scribe **David Firestone.** In an article about a mayoral fund-raising concert, which ran in the paper of record March 22, Firestone led with "Couldn't afford the Lincoln Bedroom? You can still contribute your way into Lincoln Center." The piece went on to detail the $2,500-a-seat tickets still available to the fund-raising opera, which was expected to raise more than $1 million. According to a City Hall insider, "the mayor and his press people were outraged and expressed that quite vocally to [*Times* metro editor] **Mike Oreskes.** They ought to lighten up." Says Firestone of the surprisingly thin-skinned reaction, "They expressed their annoyance. They felt they shouldn't be compared to the campaign scandals in Washington, even in a humorous way." Oreskes would say only, "I don't comment on conversations with sources."

FACT OR FICTION AT THE *SALLY* SHOW

Can those people on shows like **Sally Jessy Raphael's** "I Want My Teen Daughter Off the Streets" be for real? At least one of them now claims she wasn't: **Misty Nicole Weber,** identified by Raphael as a 15-year-old hooker named Nancy, and her mother, **Kitty Randall Brown,** are suing Raphael and her show for $550 million, alleging defamation, libel, negligence, fraud, and privacy violations. Claiming that Weber "was not and had never been a teenage prostitute," the lawsuit accuses Raphael of defrauding her public by "presenting staged sensational acts as true events." The show gave Weber, who was then a runaway living on Hollywood Boulevard, a first-class plane ticket to New York, a hotel room, and $200, then "encouraged and induced" her "to forge her parent's signature" on a consent form, the suit alleges. Weber also claims the show dressed her up to look like a streetwalker, introduced her a few days before taping to the woman who was called her pimp on the air, and "directed" her to simulate a solicitation that was then presented as fact. Raphael denies the charges in her court papers, saying that Weber "was herself the source of the defamatory statements she now complains of." Her motion to dismiss the case will go to Judge **Peter Leisure** later this month. The parties' respective attorneys—**George Zelma** for Weber, **Robert Callagy** for Raphael—declined to comment.

ANNA GETS DRAGGED TO A PETA PARTY

During the endless rounds of Fashion Week parties, one invitation, which appears to be from *Vogue* editor-in-chief **Anna Wintour,** probably won't get too many R.S.V.P.'s from Condé Nast staff. This week, the activists from PETA (the animal-rights group, one of whose members once threw a dead raccoon onto Wintour's plate at the Four Seasons) will distribute invitations outside the Condé Nast building reading ANNA WINTOUR REQUESTS THE PLEASURE OF YOUR COMPANY FOR PETA'S FASHION WEEK BASH. But when the magazine minions check out the cards, they'll get an eyeful of a drag queen dressed as Wintour, holding in her arms a dead fox. The pictured female impersonator, **Mistress Formika,** plans to perform at the party in character as Wintour; a ringer for longtime PETA target Karl Lagerfeld will attend as well. The *Vogue* camp, which is not amused by PETA's misleading use of Wintour's name, remains steadfast on fur: "This thing in no way changes our position."

HOW DOES WARNER FIND THE TIME?

Any rumored troubles in the Russian Tea Room partnership of restaurateurs **Warner LeRoy** and **David Bouley** have apparently been resolved. The two spent ten days traveling in Paris and Vienna on what LeRoy's spokesperson referred to as a "second honeymoon." More collaborations may be in the works for LeRoy, who is also meeting with people about reviving the name Maxwell's Plum and opening a chain of cafés by that name around the country. Among those he's spoken with is **Barry Wine,** who owned the famous Quilted Giraffe. Says Wine, "I've talked to Warner, but there's no firm contract."

Sally Jessy Raphael: Baiting her guests?

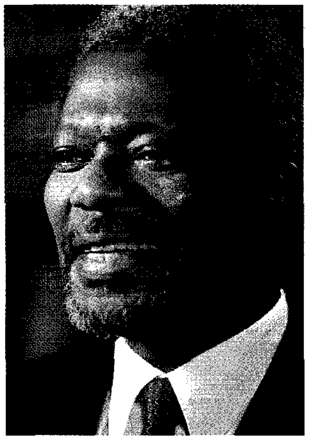
Anna Wintour: Won't change her spots

SIDNEY'S PAY-PER-PLAY DEAL

The word is that **Tina Brown** didn't renew political pundit **Sidney Blumenthal's** contract at *The New Yorker,* but the truth is slightly more complicated. Blumenthal's friends say that he renegotiated the contract himself last fall, when producer **Lynda Obst** bought the rights to his play, *This Town,* and he officially became a screenwriter. But other sources close to the magazine insist that the terms of Blumenthal's con-

Photographs: top, Steve Sands/Outline; bottom, Gregory Pace/Sygma.

Caroline Kennedy Schlossberg: Coaching her little league



Kofi Annan: Upper East Side summit

tract switched from a regular stipend to an Everyman's "pay upon publication" deal just last month—the sort of financial change that not many sign up for voluntarily. Although Blumenthal hasn't had an office at the magazine for years, he's still on the answering machine. "They wouldn't take his name off, because Sidney didn't want it taken off," reports one amused source. Other sources say the magazine will now be relying on a stable of writers—**Joe Klein, James Stewart, Jane Mayer, Peter Boyer,** and, occasionally, **Elsa Walsh, Connie Bruck,** and **Henry Louis Gates**—to cover politics and attend monthly story-idea meetings in New York. "Sid remains a *New Yorker* contributor," insists deputy editor **Pamela Maffei McCarthy.**

A KENNEDY FLIES THE FRIENDLY SKIES

The Kennedys may be American royalty, but they don't always seem to care if they are treated that way. Returning from spring break, **Caroline Kennedy Schlossberg** and two of her children were spotted among the stylish hordes on a flight home from Salt Lake City, traveling in a comparatively pedestrian manner. Sitting in coach class with no nanny or entourage, the three were wearing matching red ski jackets—without a cashmere scarf or fur hat in sight. "She was completely unpretentious, a real hands-on mom. She was showing her children a map so they could see where the plane was going," says a fellow traveler. "She was so low-key I didn't realize who she was until I saw this little girl who looked just like Jackie." Apparently, economy travel is nothing new to the clan. Says one Kennedy insider, "The family always travels in coach, except for **Teddy.** He takes two first-class seats. He once had two seats in first class while **Teddy Jr.** and **Patrick Kennedy** were flying back in coach."

Bob Guccione Jr.: Ready for grooming

NO LONGER A *SPIN*STER

While *Spin* editor **Bob Guccione Jr.** has been defending himself against charges that the *Spin* editorial offices were the scene of sexual harassment and had about as much decorum as an Oasis tour, it looks like the scruffy editor has quietly become engaged to longtime girlfriend and Spartina restaurant co-owner **Cindy Smith.** "I cannot confirm or deny this," says Guccione, but restaurant-industry insiders have confirmed that the engagement took place during the legal ordeal. Brother **Tony Guccione** says, "Bob and Cindy are getting married? He didn't tell us, but that's typical. He didn't even call our mom for Easter." Smith declined to comment.

EAST SIDE FÊTES; PELTZ'S DEBTS

KOFI KLATSCH: There was social gridlock on the Upper East Side last Wednesday. At the same time fund-raising consultant **Toni Goodale** was hosting a star-studded bash for the new head of the United Nations, **Kofi Annan,** lawyer **Richard Beattie** was throwing a surprise "We Love You, Richard" party for Credit Suisse rainmaker **Richard Holbrooke.** "When Richard didn't get the secretary-of-State job, we wanted to show him that we're happy he's in New York," explains one of the organizers. More boldfaced names stopped by Mortimer's, where **Henry Kissinger** hosted a party for Fed chairman **Alan Greenspan** and his fiancée, NBC's **Andrea Mitchell.** "I'm glad I live on the Upper West Side," laughs Holbrooke's wife, **Kati Marton.**

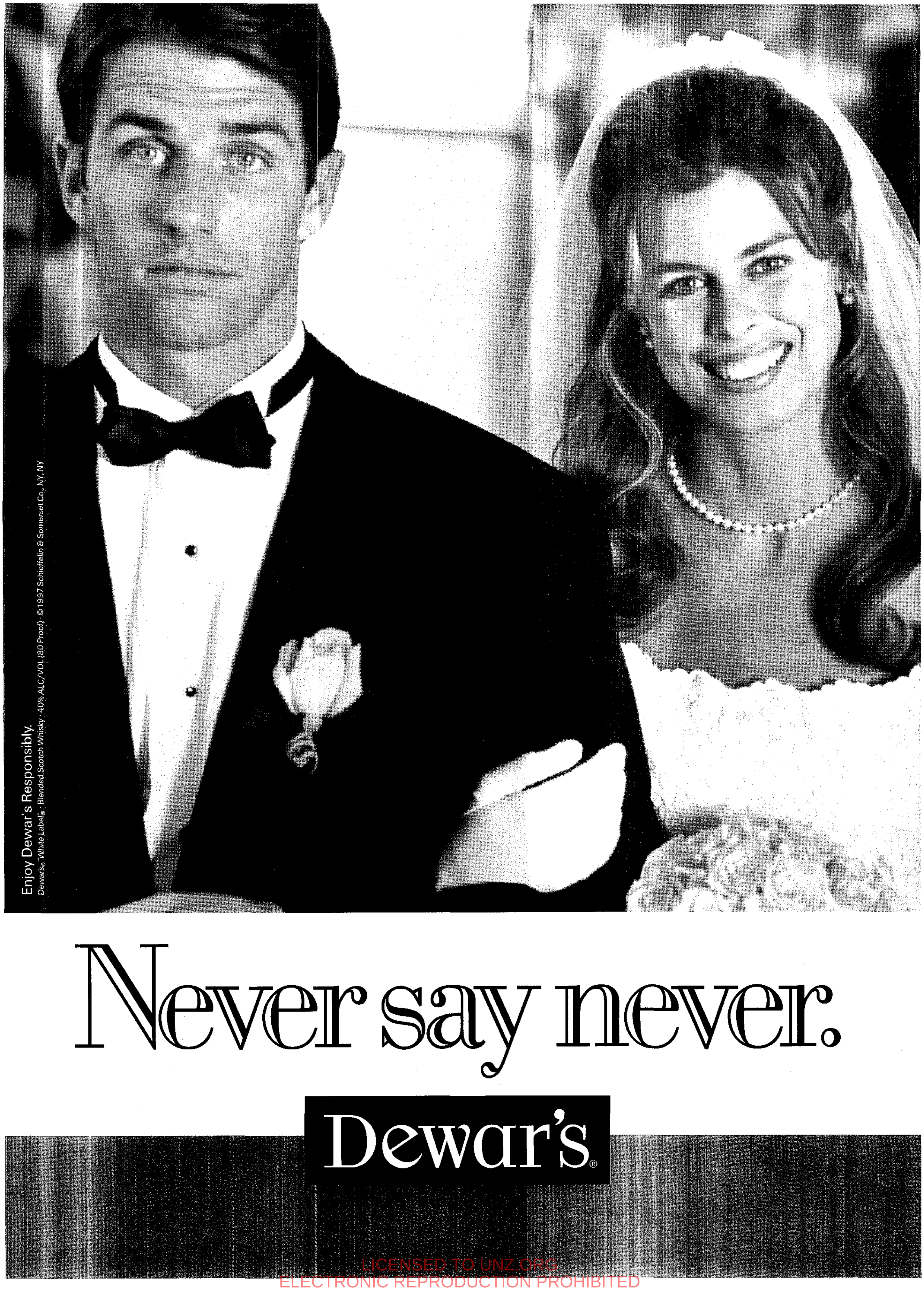
TEA'D OFF: Now that **Nelson Peltz** snatched up Snapple on the cheap last month, maybe he'll be able to settle a pesky lawsuit back home. Contractor **Dwight Mossman** is suing Peltz for $764,630—the balance of a $2 million renovation job on Peltz's Bedford estate that wound up taking two years. "As it got toward the end, he stopped paying," claims **Peter Dankin,** Mossman's attorney. Peltz, due to give his deposition April 10, claims in court papers that he's already paid off Mossman and various subcontractors. Dankin says Peltz "went around and settled with a bunch of contractors for something less than was owed"; Peltz's attorney did not return calls.

Additional reporting: Kate Coyne

GQ'S SINCERE FORM OF FLATTERY

When **Tiger Woods** saw this month's *GQ*, he must have been tempted to quote fellow sports legend Yogi Berra: "Déjà vu all over again." The opening spread features a full-page close-up of a pensive Woods tilting his head down and wearing his ever-present Nike cap—a shot that's uncannily similar to the opening spread of *Sports Illustrated*'s "Sportsman of the Year" piece last December 23. Both articles also have a full-figure shot of Woods leaning on a golf club and tossing a ball in the air, clearly taken from the same photo shoot. All four photos were taken by esteemed photographer (and *New York* contributor) **Michael O'Neill.** "With Tiger, you don't have very many opportunities," sighs *GQ* editor **Art Cooper.** "We didn't have a lot of time." Cooper does note one tiny difference: "If you look closely, you'll see that [in *GQ*] Tiger is not wearing a shirt."

Photographs: clockwise from top right, Gerardo Somoza/Outline; Scott Harrison/Archive Photos; I. Uimonen/Sygma; Steve Sands/Outline.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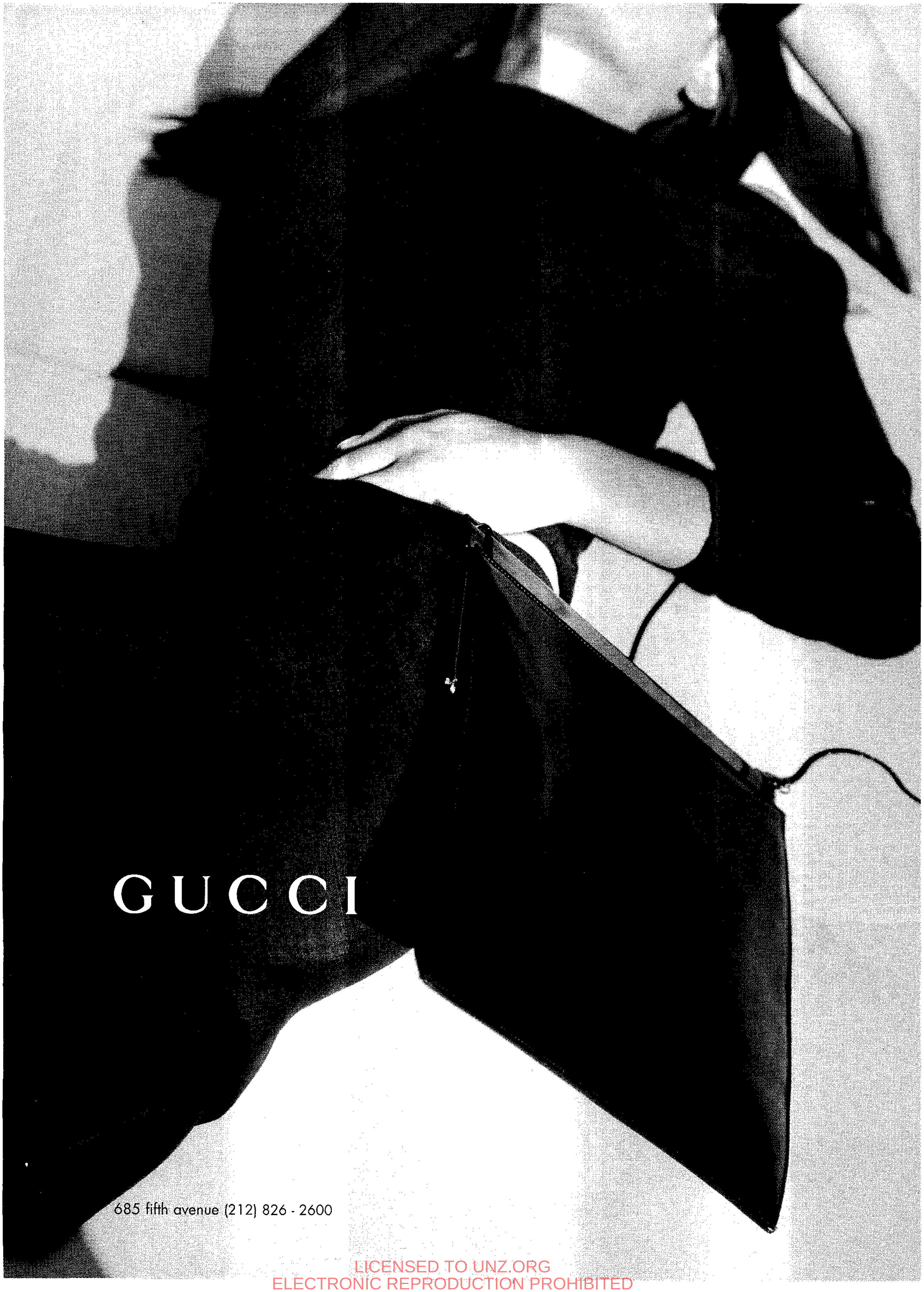
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GOTHAM

New York is not a problem. New York is a stroke of genius—*Ed Koch*

Street

TATTOO YOU: A QUAINT VICE GETS THE STAMP OF APPROVAL

ALL THE FUN WAS DRAINED FROM yet another vice March 27 when Mayor Giuliani signed into law a bill lifting New York's 36-year ban on tattooing. You may not have realized that tattooing was illegal in New York in the first place—a perfectly understandable misconception, especially if you've glimpsed the broad population of Gotham residents whose tattooed arms, shoulders, hands, backs, ankles, necks, breasts, and other body parts have helped make the city one of the most tattoo-intensive places in America. But it's true: A hepatitis scare led to the ban in 1961, well before most of today's fashionably tattooed urban denizens were even born.

If the ban seems to have been a bit incongruous in live-and-let-live N.Y.C., consider that New York has a long tradition of clamping down on the most venial of sins. This is a city where pinball machines were illegal for decades, where the smoking restrictions are among the most stringent in the nation, and where you still can't buy a beer before noon on Sundays.

Of course, the tattoo ban was never strictly enforced. But if the ban didn't eliminate tattooing in the city, it did drive the business underground for a time. For years, the standard routine for getting a tat in New York went something like this: You'd get the phone number of a tattoo artist (either through word of mouth or by answering a discreetly worded classified ad for "Body Art" in *The Village Voice*), call and leave a message, and wait for a return call, which would usually begin with the person on the other end of the line cautiously saying, "So I understand you're interested in purchasing some, er, artwork . . . ?" All very secret-handshake, very wink-wink, nudge-nudge. Then you'd go up to some miserable, cramped apartment in the East Village, confirm that you weren't an undercover cop, and get inked up while the artist's roommate did the dishes in the next room and their cat roamed around getting fur on all the needles.

An annoying process, to be sure, but at least getting tattooed retained a smidgen of its transgressive allure. True, tattoos long ago devolved into little more than a fashion trend for middle-class kids, and tat parlors are opening up in suburban strip malls next to hair salons—but at least in New York City, there was an added cachet: While carrying a chain wallet, wearing a second-hand Sunoco attendant's jacket, and getting a tattoo were all equally silly, only one of them was against the law.

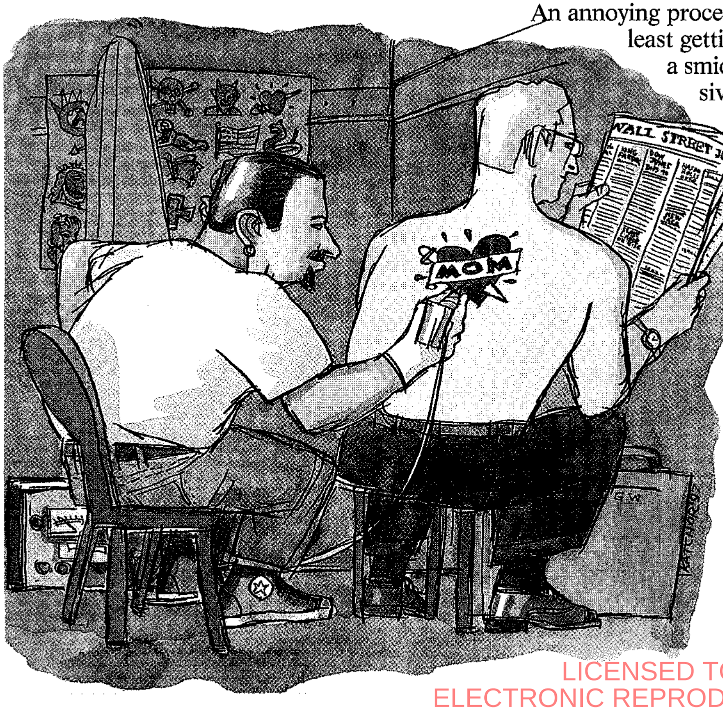


Illustration by Ben Katchor.

In the past year or two, even this meager cheap thrill had faded as New York's tattooists began openly defying the ban, hawking their services in plain, uncoded language and listing themselves in the Yellow Pages. With the ban now lifted, the last vestiges of New York tattooing's vice-infused charms will be expunged.

The city Health Department, which spearheaded the move to enact the ban back in '61, has been the only significant voice opposing the new law, although not for the reasons you might expect. Its complaint is that the department doesn't have the staff or budget to carry out the licensing and inspection provisions mandated by the legislation.

Of course, city inspection of tattoo parlors immediately suggests new opportunities for collecting bribes and kickbacks, which, as the Health Department's own restaurant inspectors can readily attest, may be what the city's bureaucracy does best. Which means that tattooing may still contribute an element of vice to New York after all.

PAUL LUKAS

Broadway

A SOUTHERN ACTOR WHO STAYS ABOVE THE BALLYHOO

"I WASN'T ONE OF THOSE CHILDREN WHO entertained company or needed to be the center of attention at all," Terry Beaver was saying the other day. "I wasn't the kind to get out by the piano and sing."

Beaver has been a successful actor for a couple of decades. He's been in movies, on television, in countless plays. But backstage at the Helen Hayes Theater, where he's currently starring in Alfred Uhry's *The Last Night of Ballyhoo*, he looks distinctly out of place. The brightly lit dressing table, break-a-leg bouquets, and muffled Judy Garland tunes belong to starlets and divas—to show people—and Beaver, a big, quiet fellow who speaks about himself reluctantly, has never been a show person.

"I have a real ambivalent relationship with acting," he says slowly. "I shouldn't say that . . . I guess it's sort of like a love-hate relationship. I keep trying to not do it, and it keeps coming back and biting me in the butt."

The first bite came when Beaver was working as a teacher in Florida, getting fed up with bureaucratic obstacles and looking for a new gig. After several years spent acting in Atlanta, he moved to Los Angeles, where he found plenty of work but not much satisfaction.

Eventually, he returned to Georgia, winning acclaim for such high-profile roles as Roy Cohn in *Angels in America* at the same time he was beginning to get more interested in writing plays than acting in them. That's when he was asked to read for *Ballyhoo,* which the 1996 Olympic Committee had commissioned for the summer arts festival that ran concurrently with the games. "I didn't think I did very well," he laughs, recalling the reading for Uhry. "I told him I didn't think I was right for it." Uhry, who had won the Pulitzer Prize for his first play, *Driving Miss Daisy,* disagreed and cast him in the role of Adolph, the head of an assimilated wealthy Jewish household that includes his brittle sister and the graceful widow of his brother and former business partner, along with their two grown daughters.

Set in Atlanta on the eve of the premiere of *Gone With the Wind,* the play explores the boundaries of cultural identity through the family's encounter with a brash New York Jew who scorns their genteel manners and their Christmas tree.

"I'm not Jewish, and I thought, you know, it should be someone Jewish playing this," Beaver says. "Alfred said the important part of this part is the characters think of themselves as southern."

For Beaver, one of four original cast members to have moved with the play to New York, the transition has been daunting. "It's so overwhelming—*Broadway* and all that—that I've been really just trying to do the work and not think about that other stuff, because it's so distracting. I visited New York about fifteen years ago and I knew at that time it would eat me, that it was not a place to stay. I don't know if the city's different or if I'm different or both, but it feels very different to me now—it feels like a place I could be."

Old man from Atlanta: *Ballyhoo's* Terry Beaver.

His own ambitions as a playwright have also come into play, of course: He's started to see the city that once terrified him as a big open audition for future characters, committing to memory characters he observes on the street and in the subway.

"Behavior really interests me," he says, "and trying to find the truth of the relationship: That interests me and always has. Doing something eight times a week doesn't really interest me.

"I'll probably be saying this when I'm 60—'I don't want to do this anymore; why am I still doing this?' Sometimes I think it's because I take it too seriously, and myself too seriously, and sometimes I think it's because it's not a serious thing to be doing with your life. I don't know. It seems to be something that won't leave me alone. But I have a feeling I'm going to be ambivalent about it my whole career." ARIEL KAMINER

Trends

FUTURE PSYCHO SLEUTHS AT THE NEW COOL SCHOOL

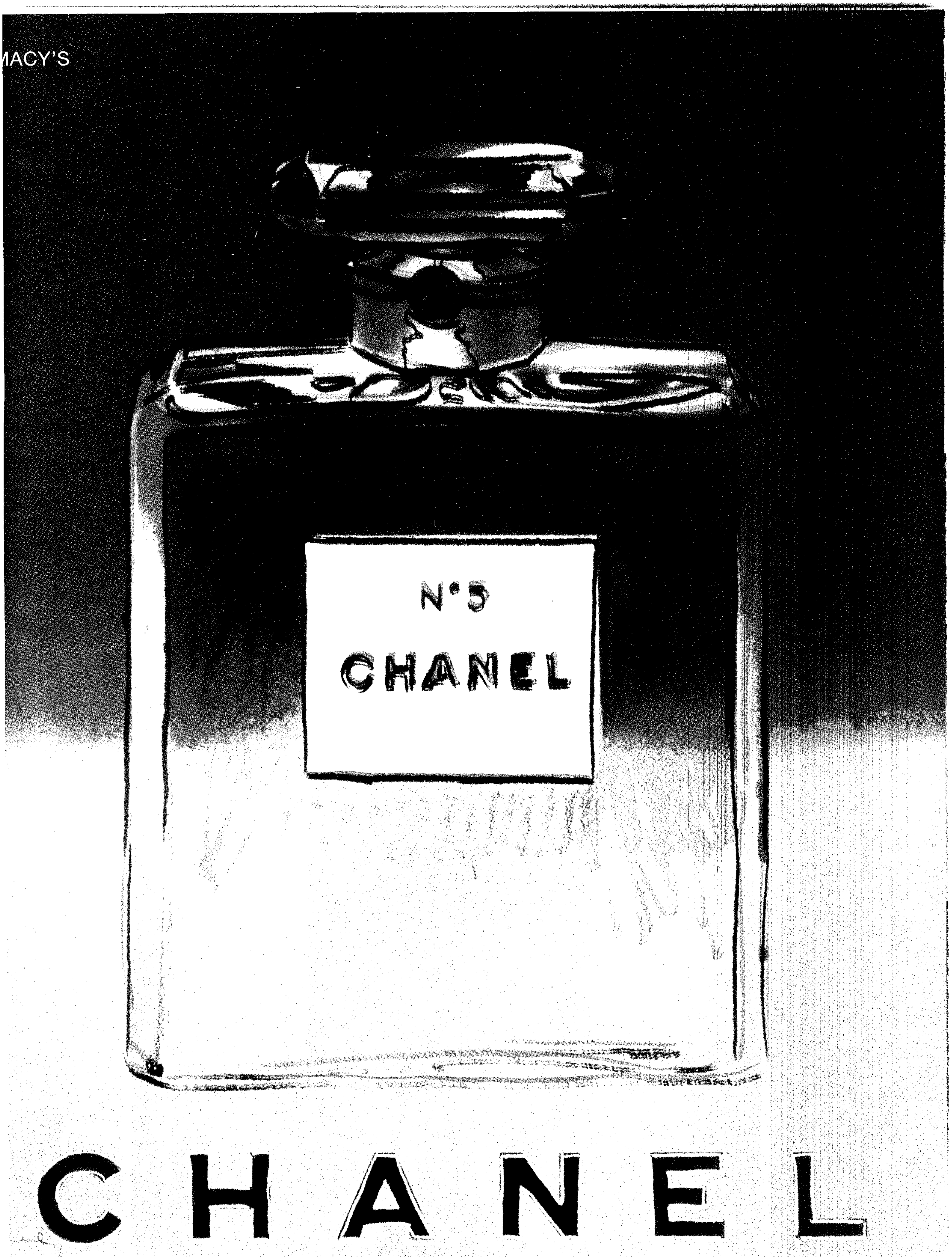
CONTRARY TO POPULAR BELIEF, BENJAMIN Carrara avers, his career choice was not made on the basis of its glamour quotient. "I hate it when people ask me if I'm like Jodie Foster in *Silence of the Lambs,*" says the genial 25-year-old student of forensic psychology. "I want to strangle them—and then get myself off on the insanity defense."

Carrara and his colleagues at the John Jay College of Criminal Justice protest, but to no avail: As a profession, forensic psychology has been dusted with Hollywood glitter. With the discipline's playing a prominently featured role in films and on television, John Jay's forensic-psych program—the nation's only master's-degree course of its kind—has become a hot admissions ticket: Enrollment is up more than 300 percent since 1991, with about a third of the 283 students coming from out of state—the highest percentage of any program affiliated with CUNY. And with out-of-staters paying

SHOT

Our Lady of Mount Carmel Church, Williamsburg, 8 A.M., Sunday, March 30, *photographed by Michael Ackerman.*

Photograph by Sam Erickson.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about double the tuition that residents pay, the training of forensic shrinks has become a significant moneymaker for the beleaguered CUNY system.

The fuss over forensics may have begun with the popularity of Jack Klugman's *Quincy, M.E.* series in the seventies, but it really took off in 1991 with *The Silence of the Lambs,* the blockbuster film featuring Foster as a budding FBI shrink tracking a deranged killer. That was followed by a spate of prominent court cases, such as the Menendez brothers' trial, during which these specialized psychologists played starring roles in the televised proceedings. The professionals have since shown up as psychological sages on Court TV and CNN.

And finally, there's this season's NBC series *Profiler,* featuring the comely female forensic psychologist Ally Walker, who is visited by psychic "visions" that reveal the movements of serial killers.

"I don't know any other forensic psychologist who works in that manner," reports James Wulach, the slightly amused director of the John Jay program.

Prospective students often call the school with big dreams of becoming a Foster-style shrink-cum-sleuth, says Jennifer Flaherty, a research assistant and first-year student who works in the program director's office. She lays the first dose of reality on the starry-eyed callers, telling them that people who become profilers in the FBI do so only after training as field agents for many years and then getting an advanced degree. Yet she understands why the calls keep coming. The whole intersection of psychology and crime is very sexy stuff at the moment: "*X-Files, Profiler*—those shows are really hot now."

Criminal profiling is just one aspect of forensic psychology, and a fairly minor one, say those involved with the John Jay program. The discipline embraces everything from the evaluation of prospective police officers to the treatment of criminal offenders, and much time is spent studying the nuts and bolts of clinical psychology. The program's course catalogue does bristle with crime-thriller menace, however. Offerings include Psychopathology; Violence and Aggression; and Hypnosis, Psychology and the Law.

On a recent Tuesday night, students in Psych 754—Psychological Evaluation, Consultation and Testimony in the Criminal Justice System—were immersed in courtroom drama. The dynamic professor, Dr. Alan Goldstein, described his own experience testifying under oath—including the sweaty-palmed moments of facing down a prosecutor's hostile attacks—and counseled that the courtroom is not necessarily a friendly place for even the best-trained forensic specialist. "The

FIELD MEMO

In His Solitude

BACK IN SAL ALBANESE'S HOMETOWN OF CALABRIA, ITALY, THE priests in school used to send the bad kids to the corner and make them kneel on top of pebbles. Today, Sal is enduring a different sort of humiliation. He's sitting virtually elbow-to-elbow with three staff members in an office the size of a walk-in closet, payback from Speaker Peter Vallone for a decade of irritation. "There are councilmen who've been here for two years who have larger offices than me," says the council veteran. "I call it my solitary confinement."

There's always been an air of martyrdom to Sal's career. He can't even count the number of times he's been thrown off committees or stripped of chairmanships in retaliation for insubordinate votes or defiant newspaper quotations. By his estimate, he's lost $80,000 in stipends because of the demotions. "I told him not to be such a fighter and fight with the Speaker," recalls Noach Dear, who started out with Albanese in 1983. "But with him there's no such thing as a compromise."

Albanese brings that same quixotic zeal to the 1997 mayoral race. Each daunting bit of news along the campaign trail only emboldens him. A new poll shows him fourth in a field of four Democrats, with 7 percent of the primary vote. "That's one point better than last month," he says.

He's determined to boost his profile, but things don't come easily to Sal. Riding out to Bay Ridge, he recalls growing up over a Park Slope pork store. His father, a prisoner of war during World War II, suffered a nervous breakdown soon after bringing his family to America. "My dad was ranting to himself. The house was in total turmoil. My mother didn't speak the language." Help arrived when his sister wrote to a local assemblyman, who arranged treatment with an Italian-speaking psychiatrist. Sal's been on a mission to help the needy ever since.

"When you hear Giuliani talk about being La Guardia, it's really irritating," he says. "It's the exact opposite. La Guardia built this city, and helped people. Giuliani's tearing down some of those same services."

In his neighborhood, the people look like they've seen this all before—just Sal and another one of his battles. Pressed by the candidate, they try to say helpful things, as when he bumps into an old Democratic stalwart, John Nersten, at a deli. "Right now it doesn't look so promising," Nersten says. "But things can turn around!" To the candidate, that's nourishment enough.

Mayoral candidate Sal Albanese, on home turf.

After a visit to the new pastor at his local parish, Sal takes the long van drive out to Rockaway Beach in Queens, a good distance to travel just to get a local weekly to run his picture every now and then. Inside the ramshackle offices of *The Wave,* Kevin Boyle, the editor, shyly asks, "How would you deal with the City Council, with your long history of antagonisms with the Speaker?" The candidate is speechless for a moment. "Well, I wouldn't use the word *antagonisms,*" he says. "We get along well on a personal level. We've disagreed on a few issues."

Another skeptic. If only the editor could see a note Sal's tacked to his office wall back in Manhattan, where his crusades have earned him solitary confinement. ONLY SHEEP NEED A LEADER, it reads, part defiance, part denial.

ANDREW KIRTZMAN

Photograph by Frances M. Roberts.

public doesn't expect experts to be ethical," he said. *Primal Fear,* the 1996 film starring Edward Norton as a murderer who bamboozles court psychologists, gets a classroom mention, as does the Hillside Strangler. Upcoming on the syllabus: The Insanity Defense, and Malingering and Amnesia. Meanwhile, students like Carrara are interning at such unglam places as Bellevue Hospital Center. And if their friends persist in romanticizing their chosen career, students swear that their jobs do not involve the stalking of crazed serial killers.

"I don't carry a gun, and I don't chase criminals around using night vision," Carrara says adamantly. "It's not anything like *Quincy.*" DEBRA JO IMMERGUT

Enterprise

DEEP IN A PICKLE ON THE UPPER WEST SIDE

ROBIN AND JAY BROWN WEREN'T THE KIND of kids to be caught with their hands in the cookie jar—they each had a sour (sometimes a half-sour) tooth, and pilfered pickles instead of desserts. Robin craved Sunday outings to Kosher Nosh. "That was the big thing," she recalls. "They put a bowl of pickles on the table, and we always had it refilled twice."

Now the tables have turned, and the siblings, along with Robin's husband, Leo Samra, are curing the cukes at Pickle-Licious, their store on Amsterdam Avenue at West 88th Street. For Robin, 34, this is the culmination of her life of brine. Seven years ago, with two young daughters and no capital, she quit waitressing in New Jersey and staked her future on the notion that the passion for pickles wasn't limited to Delancey Street. She originally bought pickles on the Lower East Side to resell at flea markets, but after learning the old masters' recipes and storage techniques, Brown began making her own.

Her euphonic Pickle-on-a-Stick was an instant hit, and with Jay pitching in, Pickle-Licious became a regular on Manhattan's street-fair circuit—the Browns still can't believe New Yorkers spent 45 minutes on line just for a pickle.

They soon became experts on pickle arcana: Yes, pregnant women pine for brine. Non–New Yorkers shy away from sours; and old-time Gothamites think if it ain't sour, it ain't a pickle. In the Village, people took free samples but never bought, while sales were always brisk on the Upper West Side.

After adding Leo's business savvy and construction skills to the recipe, Pickle-Licious evolved from booth to store, which Samra, 52, conceived and built from scratch. In early March, on the site of a former check-cashing joint, the trio rolled out the barrels and started serving their sour, half-sour, hot-and-spicy, and new pickles. (They're all kosher, but the store awaits certification.)

Pickle-Licious pickles are painstakingly prepared in 55-gallon plastic tubs. Sight and smell are undeniably vital ingredients, too: The store's overwhelming aroma is the best sales pitch, while nostalgia has some people coming in "just for the barrels," says Jay, 32.

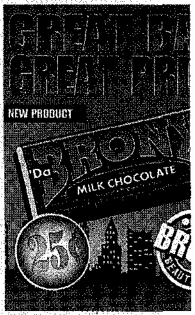
Those old-time wooden cylinders also contain pickled tomatoes, pickled peppers, pickled mushrooms, and even pickled turnips. Robin is tinkering with a Cajun pickle and hopes to pickle garlic. They've had requests for pickled watermelon but haven't yet perfected this sweet-and-sour combo, which Jay admits is "definitely an acquired taste." (Pickle-Licious has declined to pursue one customer's suggested Frozen-Pickle-on-a-Stick.)

The store's other products mix old-fashioned-deli and trendy-gourmet-shop sensibilities—there's an array of olives, customized herb-infused oils and vinegars, pricey jams, knishes, homemade chicken-noodle soup, and, inevitably, Dr. Brown's sodas. The shop just shipped three gallons of pickles to Hollywood for a studio executives' meeting and will soon be taking orders via Web page. The Browns have already been approached three times about franchising. "It's very overwhelming," Robin says. "We want to feel it out first."

The sour smell of success: Jay Brown and Robin and Leo Samra.

THE SKINNY

FUHGEDABOUDIT "I got a number of calls from people who were very offended," says City Councilman Mike DeMarco, about a new candy bar called 'Da Bronx Bar ("It's just milk chocolate," the wrapper warns. "You got a problem with that!"). "It makes people from the Bronx sound as if we're inept and intellectually deprived." Adds DeMarco, who introduced a resolution in the City Council condemning the bar: "It's not even made in the Bronx; it's made in Chile. It's got 130 calories of fat."



Although Samra foresees only regional growth, Jay confidently envisions a national phenomenon. "Pickles are the next big thing," he says. STUART MILLER

Service

A PLAZA PERK WITHOUT THE PLAZA

"I HAVE A CLIENT WHO WANTS ME TO FIND him a ship—not just a yacht—for a week-long charter, with at least 50 staterooms, to take his friends to a Pavarotti concert at the pyramids in Mexico," says Pascal Riffaud, president of Personal Concierge International. "He wants it stocked and ready to go in less than two months!"

In the seventies, to be truly in, you had to have your own periodontist on call at all times; in the eighties, it was a personal psychic. These days, the prestige human accoutrement is a private concierge.

"I specialize in impossible requests," Riffaud asserts. A savvy Frenchman fluent in four languages, he opened PCI just over two years ago, after stints as a concierge at top hotels in Europe and New York. His clients include celebrities and business executives who shell out an annual retainer of $1,500 for his services (corporate accounts start at $3,000). It's not just tourists who will pay anything for tickets to sold-out events, last-minute dinner reservations at four-star restaurants, and elaborate travel arrangements. Martha Stewart contacted PCI to try to make her living easier by inquiring about special VIP status at airports when traveling. "I told her staff to call the airlines and say she's Martha Stewart. You don't need me for that," Riffaud says with a chuckle.

Sometimes demands for the simplest items can be daunting. Linda Siegal, who, with partner Debbie Schwartz, runs New York Concierge Services, recently imported Tickle Me Elmos from Australia to satisfy a client. Schwartz and Siegal have outposts in two midtown office buildings,

Photograph by Steffen Thalemann.

EMPORIO ARMANI
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Top, GLAAD Media Award winner Bruce Vilanch with Marlo Thomas and Phil Donahue. Above, at Carnegie Hall for the Nina Hyde Center for Breast Cancer Research benefit, singers Roberta Flack and Judy Collins.

Out and About

At the New York Sheraton for the Gay & Lesbian Alliance Against Defamation's Media Awards.

By Ariel Kaminer
Photographed by Patrick McMullan

SOMEWHERE IN THE VIP ROOM, CHASTITY Bono was busily arranging press access for Bruce Vilanch, a gay comedy writer who'd won GLAAD's top award, and for Lisa Edelstein, who's not a lesbian but plays one on TV. "I can't believe WABC left already," said an assistant. "I'm so bummed." At the Media Awards, naturally, getting good coverage is as much a priority as fighting prejudice.

"This used to be such a rinky-dink event," Jay Blotcher recalled. "Now, happily, the times have caught up with the cause." The cause had caught up with the times, too; drag queens were all but gone, and in their place, a lone drag king—he's the one with bad clothes—pointed the way toward the future of mainstreamed subversion.

"I can hardly stand to be here," the activist Ann Northrop joked, sort of. "Too much money and ambition and polish."

"It's like the most massive gay-men-in-suits thing. You can't even get to the table, because everyone's networking. But I don't feel on the periphery," said Nora Burns, standing on the periphery. "I'm a big fag-hag."

Accepting his award, Vilanch started to remember all the friends he'd buried and got more than a little *farklempt*. "I really hate to have this catharsis in front of you," he told the crowd, "but, you know, it never really hurt Judy Garland." It wasn't hurting him either; his audience was already so warm and loving that even as he wept, a few couples by the door fell into soulful smooches. Had the ceremony gone on much longer, there's no telling how much steamier things might have gotten, but soon it was time to go—out of the hothouse and into New York, where the snow hadn't yet let up.

Clockwise from above, Roger Ailes and Dr. Mitchell S. Rosenthal at Tavern on the Green for Phoenix House's thirtieth anniversary; Polly Mellen and China Machado celebrating the publication of *The Fords: Fifty Years in Fashion* at the Staley-Wise Gallery; Liv Tyler and Jennifer Connelly at the premiere of Ron Howard's *Inventing the Abbotts;* Rip Torn and Matthew Broderick at the opening-night party for *The Young Man From Atlanta.*

where they offer corporate accounts or charge $35 per service. They hope to open soon in the New York Mercantile Exchange, where the traders "can't spend money fast enough," according to Siegal.

What differentiates them from their hotel-based counterparts? "If a hotel concierge can't get you a reservation where you request, then you'll have to settle for something else," says Riffaud. "If I don't come through, I lose the client." One hotel concierge remembers producing a large lamb for one VIP on the day of his dinner party. Riffaud is unimpressed. "If you want to spend the money," he sniffs, "I'll have a cow mooing in your office in 24 hours." BRADEN KEIL

Transitions

IT WAS JUST DEVILED HAM, BUT IT WAS A HELLUVA TIME

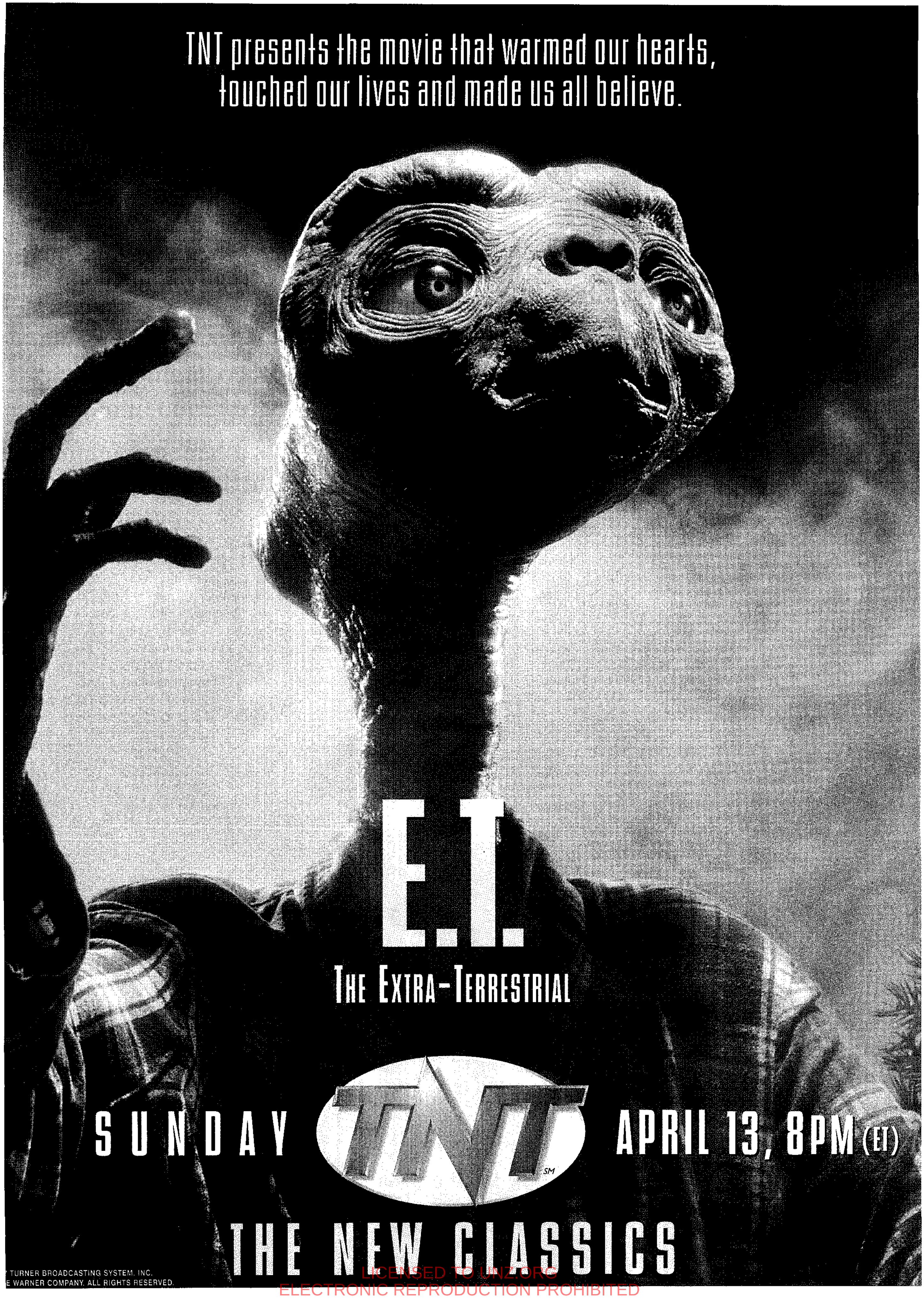
"I WAS ON TOP OF THE WORLD," SAYS A goateed Mason Reece, looking wistful and somewhat nostalgic. From 1969 to 1973, Reece, a weirdly cute child actor, won seven Clio advertising awards, for Ivory Snow and, of course, for a legendary Underwood deviled-ham commercial for which he created the neologism *borgasmord*. You couldn't escape his prematurely jowly countenance. At 6, Reece was everywhere: on magazine covers, on *Dick Cavett.* He even co-hosted *The Mike Douglas Show* three times.

Now 31, the diminutive former model has opened Standard Notions, a 1,000-square-foot restaurant-bar at 161 Ludlow Street that serves everything from oyster po' boys to West Indian shrimp fritters to "Paella ala Mason."

"I never became addicted to anything—not drinking, drugs, or cigarettes—except food," he says, patting his ample abdomen. "I love to eat." He and his partner, chef Charles Smith, spent $300,000 on a renovation that's part industrial metal and fluorescence, part bright Santa Fe chic, part neighborhood bar. Standard Notions is Reece's second nightlife enterprise, following Nowbar, which opened on Seventh Avenue South two years ago.

But c'mon, doesn't he miss show business? "I got bored with it," he says flatly. "I spent the eighties in the club scene, getting laid or trying to," admits Reece. "I also was the drummer in a band called Reece's Pieces." And he spent the early nineties injured: "I broke both legs in a motorcycle accident. It was a dark time."

He perks up when the talk returns to Standard Notions. "I'll be here constantly, but I won't be wearing a T-shirt that says BORGASMORD," he says. "The food's the entertainment." Will the menu include Underwood deviled ham? "No," he insists. "I'd like to keep my customers."
HAROLD GOLDBERG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THE IMAGE BARBARA LIPPERT

Cult Fiction

Marshall Applewhite is a weirdly apt apostle for the media age: a frustrated opera singer who artfully directed the first made-for-television mass suicide.

WHAT WE WILL REMEMBER is the shoes: pair after pair of immaculate black-and-white running shoes. The grainy police footage of the Rancho Santa Fe suicides was full of surreal visual contradictions: neat sets of metal bunk beds in plushly wallpapered suburban guest rooms, each upper and lower berth covered with a beige down comforter on which the purple-shrouded bodies lay like New Age sleeping beauties. Hermetically sealed in their darkened mansion, the 39 cult members who took their lives last week had disavowed most of brand-name culture, with one notable exception. Cruising by the TV screen, my 7-year-old son said, "It's the cult of Nike."

Ever since the Kennedy assassination, Americans have in times of tragedy turned en masse to television—with its reassuring ability to package even the most unthinkable and horrific events in a familiar and comforting manner. But the Rancho Santa Fe tragedy was mediagenic in a new and unsettling way: It was a made-for-TV catastrophe.

The suicide scene was so neat, so tidy, so carefully art-directed that it set new video standards for mass death. Like political conventions and the Olympics—once-semi-spontaneous events that are now almost completely stage-managed for the cameras—the Santa Fe suicides were enacted with a television audience in mind, enhanced with prerecorded video testimonials.

The sprawling compound, with its *faux*-southwestern, Taco Bell, vacation-home aesthetic, was the perfect set for a nighttime soap, a far cry from the prefab pavilions of Guyana immortalized by the Jonestown massacre twenty years ago. Jim Jones was, after all, a media paranoid who killed an NBC cameraman and a visiting congressman and exhorted his followers to suicide to avoid scrutiny. Old footage of Jonestown unearthed in the aftermath of Santa Fe showed a mess—with corpses haphazardly strewn facedown in the mud, a Vietnam-like massacre. The marketing- and media-savvy Marshall Applewhite, on the other hand, choreographed a minimalist performance piece.

Applewhite's cultists—mostly white, educated, upper-middle-class, with identical George Clooney Caesar-cuts—looked like a Microsoft intramural volleyball team. Disciplined, meticulous, and thoughtful to a fault, they even left driver's licenses and passports next to each bed to help police identify their abandoned containers. Over and over, Rancho Santa Fe's *Fargo*-like detectives referred admiringly to how sanitized the scene was; when a 58-year-old man was found dead in his trailer in Northern California under a purple shroud in an apparent copycat suicide, the Yuba County under sheriff Gary Finch told the New York *Times,* a little dismissively, "It wasn't a tidy or clean situation, unlike San Diego."

THOUGH THE EVER-UNEDITED TED TURNER publicly brayed that the mass suicide was "a good way to get rid of a few nuts," most newscasters and anchors struggled to find the appropriate tone for this prepackaged tragedy.

"It's difficult to strike the proper balance on a story like this," admitted Ted Koppel on his March 30 *Nightline Friday Night Special.* "I don't mean to sound frivolous . . ." said Lesley Stahl in her interview on *60 Minutes* with two former cult members (and the daughter one cult member abandoned).

In part, their restraint reflects changing societal conceptions of what's normal. This is an age, after all, when Scientology gets tax-exempt status from the I.R.S. Despite the talk of extraterrestrials and the mother craft, the everyday lives of members were not all that alien—especially in California. Think of them as hyper-robotized slackers—sitting around with the blinds closed, talking about conspiracy theories, watching videos of *Star Trek* and *The X-Files,* drinking diet Cokes, and working all night on Website designs.

In fact, the lifestyle of the Heaven's Gate cult seems almost a caricature of nineties culture—a New Age, p.c., sober, twelve-step, high-tech, no-sex, all-work kind of lifestyle that many reporters, not to speak of viewers, could understand.

Faced with the unfath-

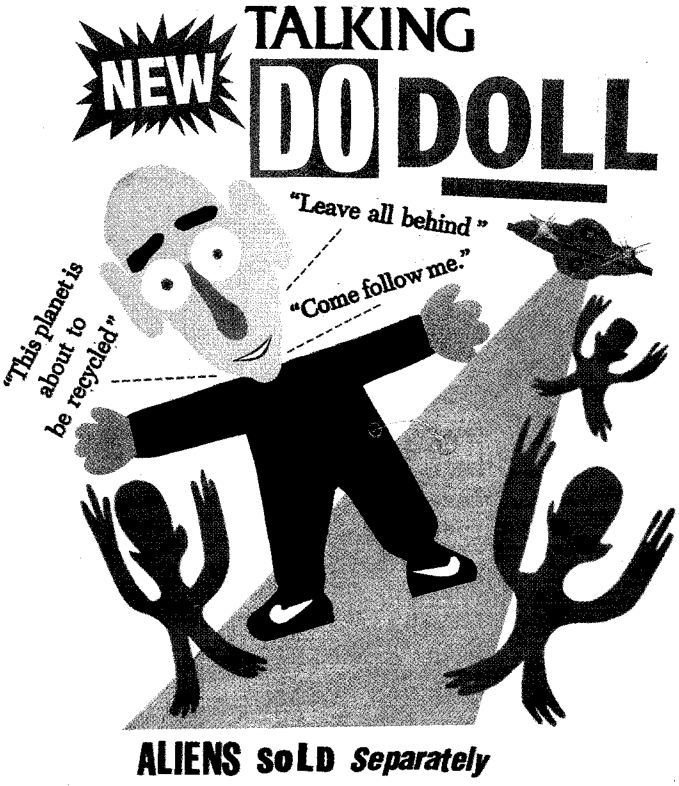
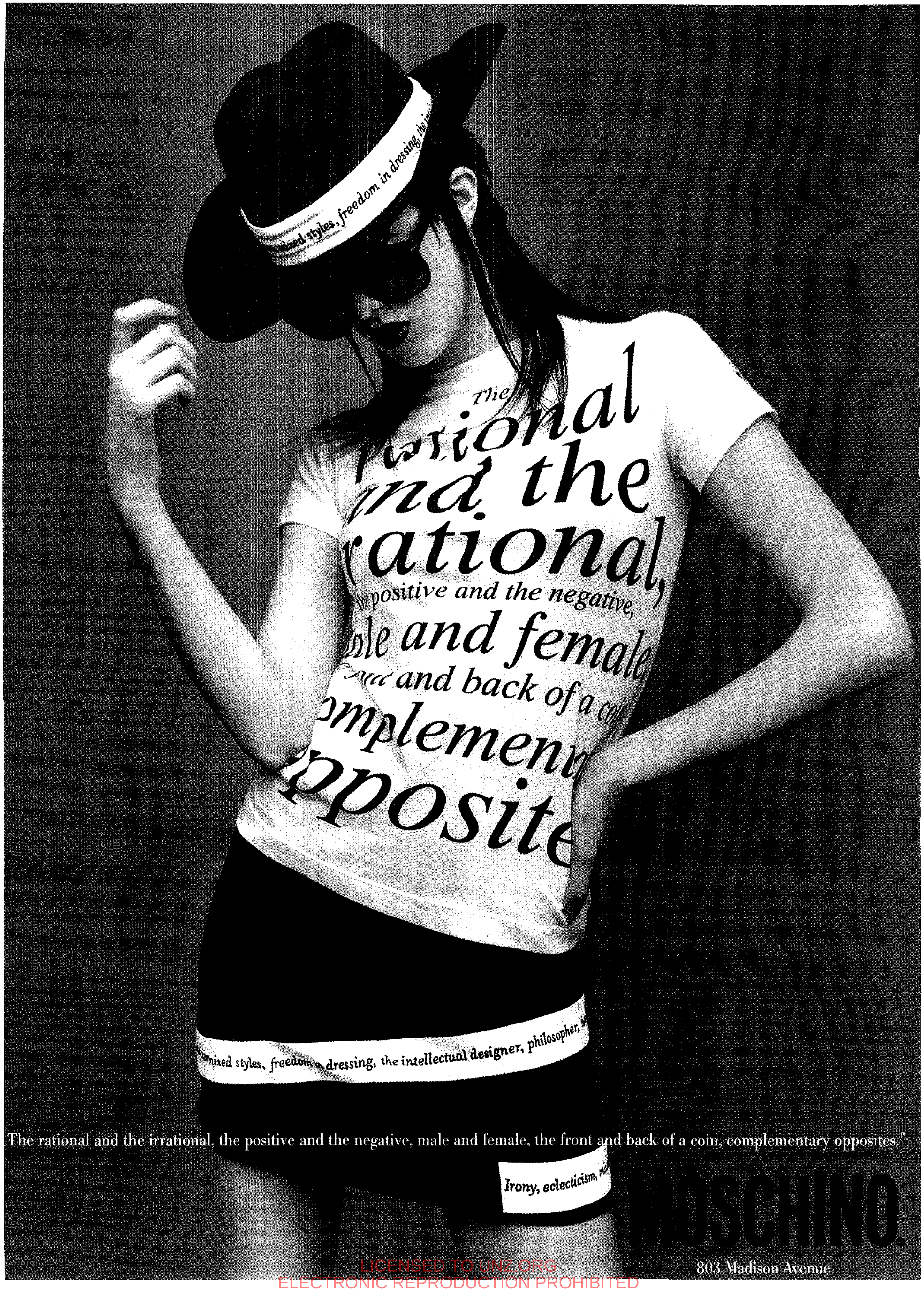


Illustration by Stephen Kroninger.


mixed styles, freedom in dressing, the intellectual
The rational and the irrational, the positive and the negative, male and female, the front and back of a coin, complementary opposites
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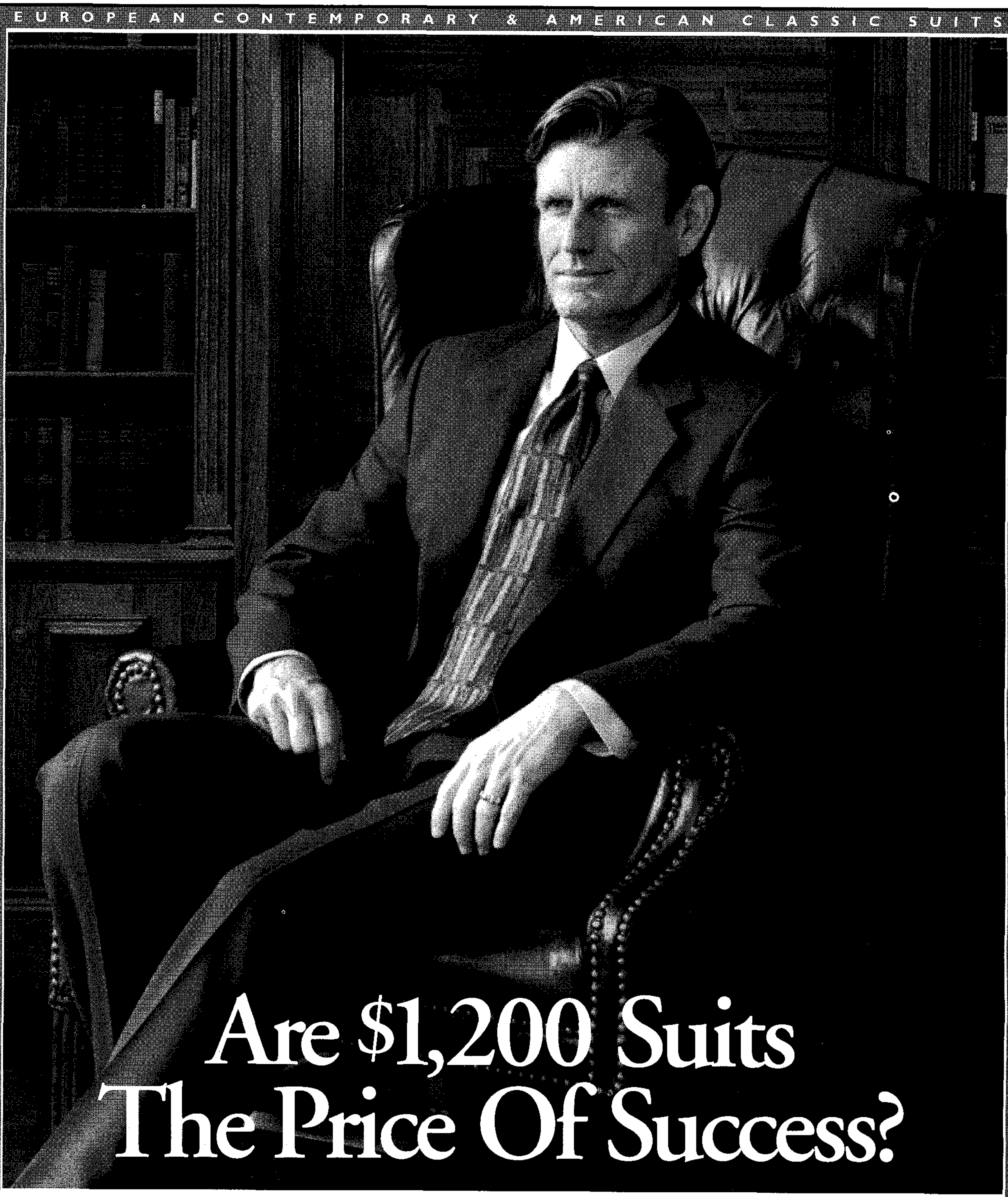

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omable, we bathed in the banal, David Lynchian details the media dredged up—"There were 39 potpies," a restaurant waiter told ABC about what could have been the group's last supper. "They all had dinner salads. They all had cheesecake, blueberry cheesecake, at the end, and they all ate it."

The Rancho Santa Fe rental property came complete with a pool cleaner, who told *Inside Edition* that "there were just all sorts of cars, expensive cars, brand-new Cadillacs; real big motor-home-type things you can carry twenty people in." The 23-year-old supervisor of the Rancho car wash told the *Daily News* that "they were above-average people" (and kept their cars very clean). "They brought us doughnuts."

But over the course of the week's coverage of this mini-series-in-the-making, the focus shifted from the victims—on the whole, earnest, intelligent, and entirely too much like *us*—to the demonized villain, the wan, excessively mannered mannequin with a name out of a Thornton Wilder play. He preached *Star Trek* communalism, but for all his futuristic talk, in one sense, at least, "Herff" was strikingly retrograde. The man the *Post* dubbed "the Gay Guru" in fact desperately fought off homosexual feelings for most of his life. In the seventies—at the height of the sexual revolution—he checked himself into an insane asylum to "cure" himself of his urges. (He told his sister he had had a heart attack.) His nurse was a woman named Bonnie Lu Nettles, a.k.a. Ti or Peep—and they ran away together, a kooky New Age version of the duke-and-duchess-of-Windsor story.

Later, of course, he was castrated, and persuaded eight of his male acolytes to follow him. That's the rather grim reality of his now notorious body-as-container theme—one man's pathological response to his own sexuality.

For members of the cult, the separation of the spiritual from the physical, of the body from the soul, was almost complete. As one cultist explained on *60 Minutes,* "When you live for 19, 29 years denying your body every sense, well, then, the body isn't that valuable. . . . It becomes a suit of clothes, like they talk about, a container."

The ultimate irony is that Applewhite—the frustrated opera queen—found it more acceptable to be an extraterrestrial-cult leader than to be a homosexual. No one will know whether he indeed made it to another level. But he did make it to the covers of *Time* and *Newsweek:* In terms of exposure, he finally cleaned up. ▬

TURN TO PAGE 89.

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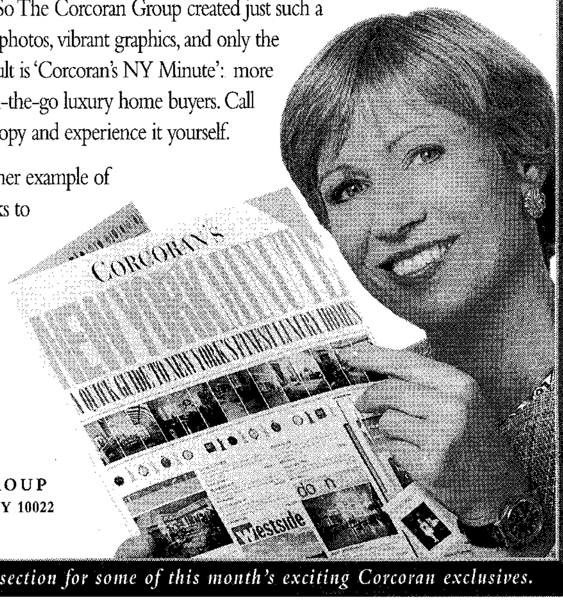

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Putting On the Ritz

With more hotel rooms on the way, the moguls who would be innkeepers are seducing potential guests with haute cuisine, state-of-the-art treadmills, and herbal wraps.

THE LOUDLY HOO-HA'D RESTAURANT IN THE GILDED and marbled Trump International Hotel and Tower sticks out like a Ross Bleckner in a gallery spackled with Leroy Neimans. With its French name and chef célèbre, Jean Georges is a far cry from Trumpets, the brassy, glassy affair Donald Trump opened when he owned the 42nd Street Grand Hyatt. Amid the muted greige hues, only a lilac urn on the bar and purplish orchids scattered on each table vaguely hint at color. The flickering tapers reflected in the traditional French zinc bar are about as flashy as things stand to get.

Which isn't to say that Donald Trump hasn't tried to crank up the glitz. "They came three times to wire the tracking for a chandelier, and each time I sent them away," says Jean-Georges Vongerichten, of Vong and Jo Jo, who officially opened his restaurant three weeks ago. "I'm expecting a phone call from Trump any day now."

It's doubtful Trump will push the matter. Truth is, he needs Jean Georges. "I could have gotten a lot more rent from someone else, but I really make my money from all the people *above* Jean Georges," says Trump. "With a restaurant like that, you can charge a premium for rooms."

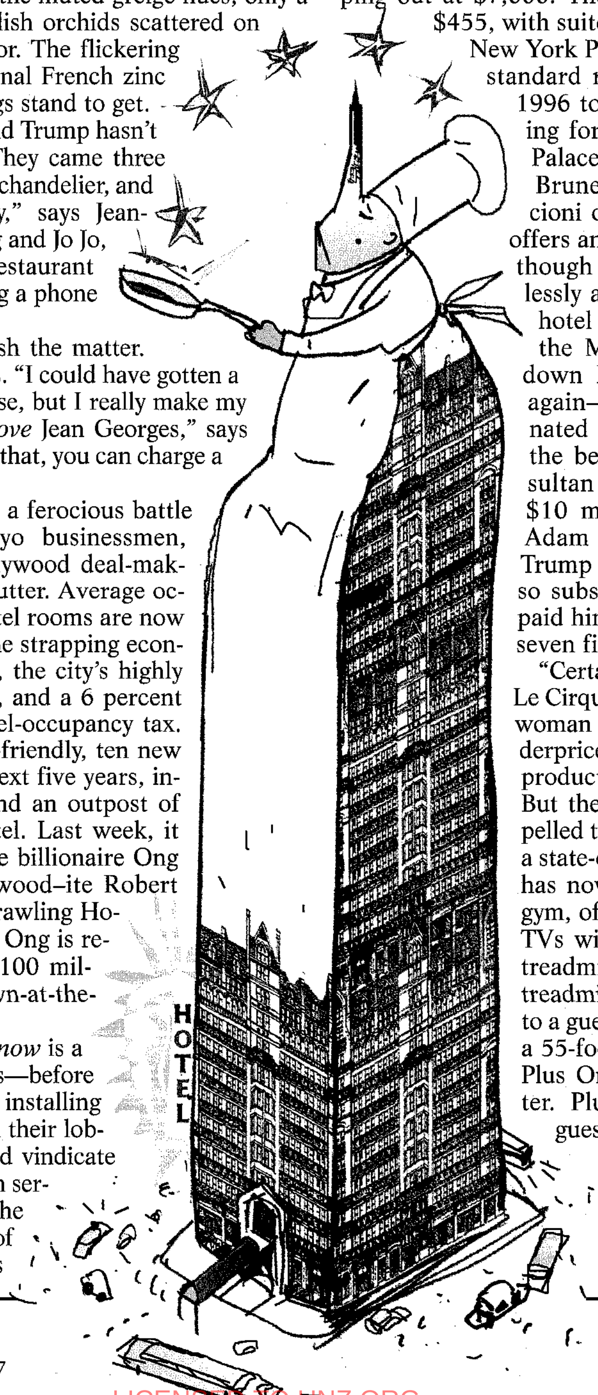
Hoteliers are gearing up for a ferocious battle over the free-spending Tokyo businessmen, Kuwaiti entourages, and Hollywood deal-makers who are their bread and butter. Average occupancy rates for the city's hotel rooms are now above 80 percent, thanks to the strapping economy, an onslaught of tourists, the city's highly publicized reduction in crime, and a 6 percent scale-back of New York's hotel-occupancy tax. But with the climate so hotel-friendly, ten new hotels are set to open in the next five years, including two new Marriotts and an outpost of the French luxury chain Sofitel. Last week, it was announced that Singapore billionaire Ong Beng Seng and Planet Hollywood–ite Robert Earl expect to close on the sprawling Hotel Pennsylvania in early June. Ong is reportedly planning to dump $100 million into refurbishing the down-at-the-heels complex.

Hoteliers have decided that *now* is a propitious time to jack up rates—before the deluge—and they're busy installing swank spas and stellar chefs in their lobbies to foster client fidelity and vindicate the high price tags. Trusty room service and an okay view are the hopelessly unambitious draws of yesterday. "Hotels need bells and whistles to attract customers," says Brian Honan, marketing director of the Four Seasons Hotel. "Something extraordinary. You are not going after new clientele; you are going after a client who already has loyalty elsewhere."

The basic rate for a standard single-occupancy room at the Four Seasons has climbed from $295 a night, when the hotel opened in 1993, to a current $440, with suites topping out at $7,000. The St. Regis's standard rate is now $455, with suites going for as high as $5,000. The New York Palace hotel has raised its minimum standard rate by 36 percent, from $275 in 1996 to the current $375, with suites going for up to $8,500 per night. It was a Palace coup when its owner, the sultan of Brunei, made restaurateur Sirio Maccioni one of his famously deep-pocketed offers and nailed Le Cirque as a tenant. Although Maccioni had complained ceaselessly about the high cost of dealing with hotel unions when he ran Le Cirque at the Mayfair Regent—swearing up and down he would never open in a hotel again—his restaurant has been reincarnated inside the Palace and will open at the beginning of May. Not only did the sultan agree to finance the restaurant's $10 million installation (supervised by Adam Tihany, who was recruited by Trump to design Jean Georges), but he also subsidized Maccioni's union costs and paid him a flat inducement sum in the low seven figures.

"Certainly we realize the value of bringing Le Cirque to the Palace," says Palace spokeswoman Anita Cotter. "The rooms were underpriced in the past. And now we have a product that's in line with the new prices. But there are also other things you're impelled to have in order to justify a rate. Like a state-of-the-art fitness center." The Palace has now constructed a 7,000-square-foot gym, offering aromatherapy and individual TVs with video and headphones at every treadmill. The gym will also dispatch a treadmill, StairMaster, or personal trainer to a guest's room. Trump is countering with a 55-foot lap pool and herbal wraps in the Plus One–run concourse-level fitness center. Plus One's fitness staff will escort guests on Rollerblade or bicycle jaunts in Central Park.

Even smaller and more moderately priced hotels are going to hysterical extremes. The theater-district New York



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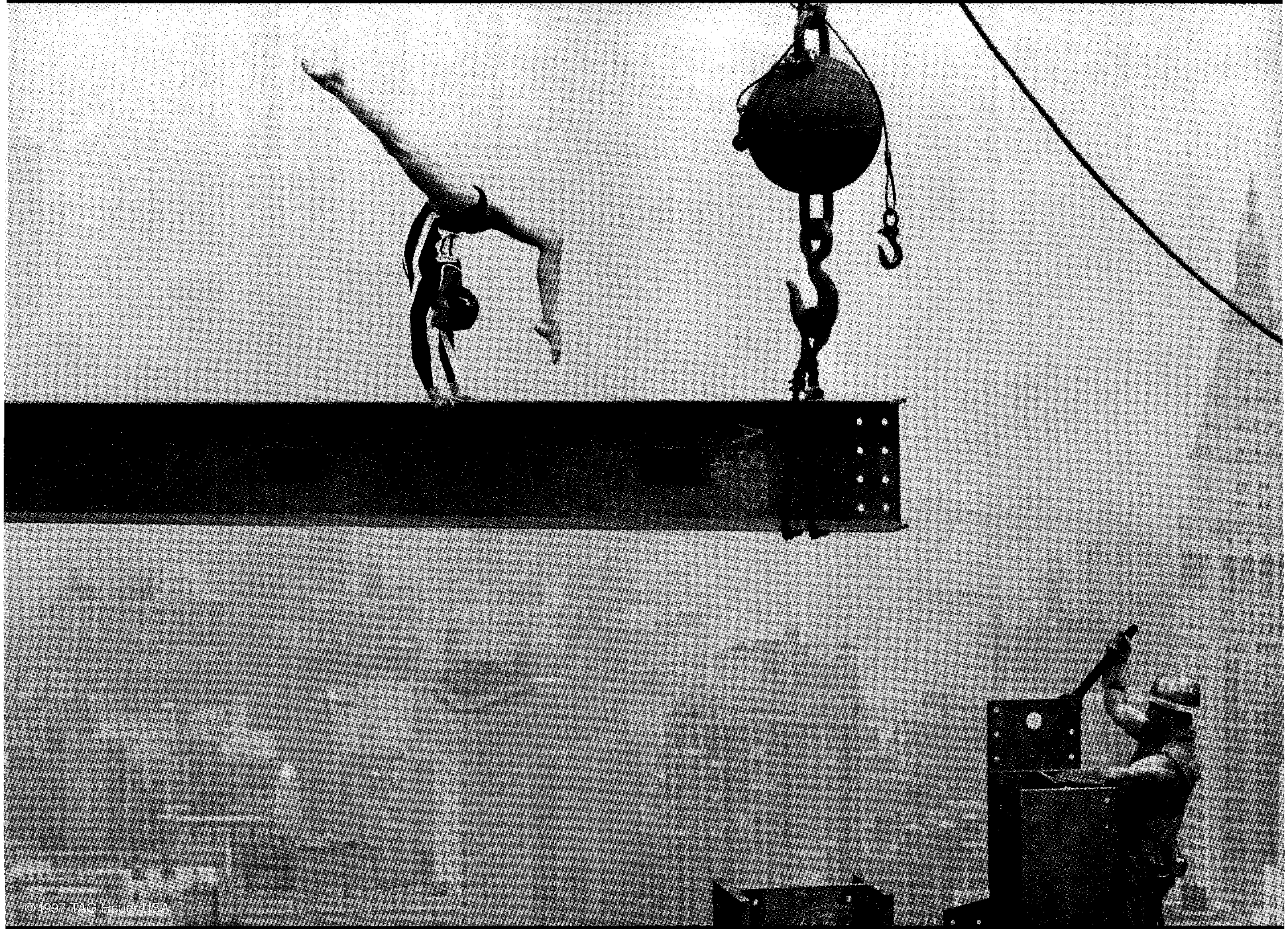

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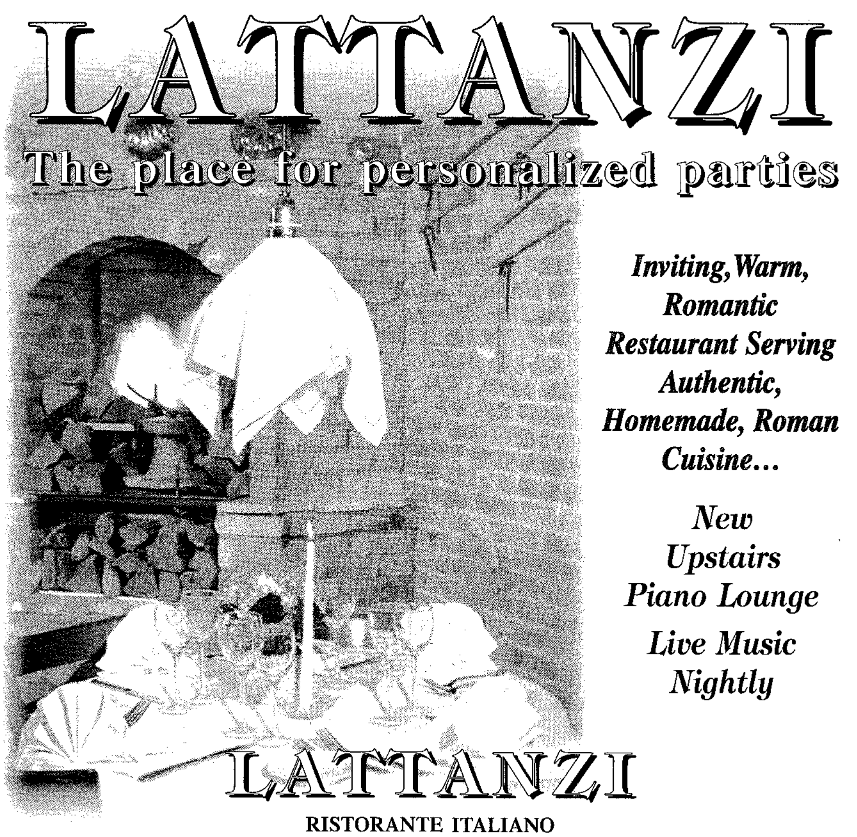

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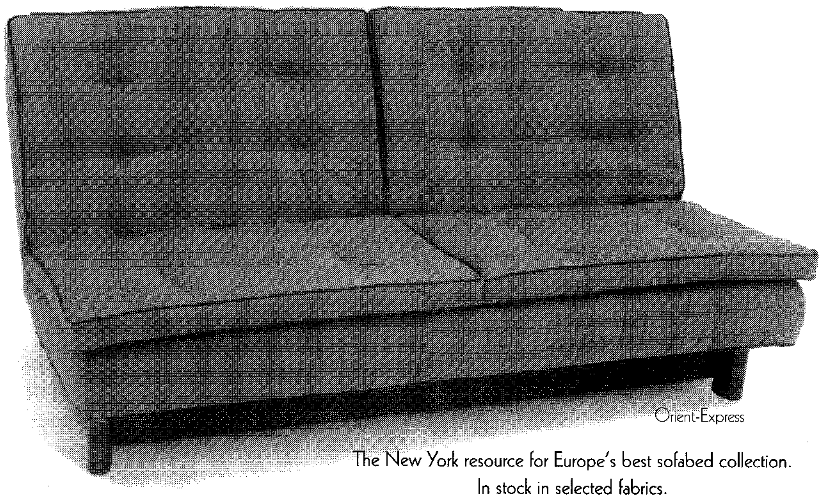

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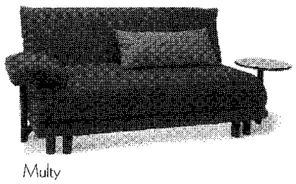

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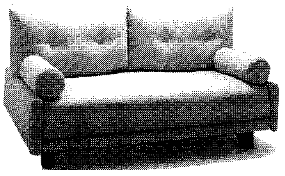

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THE BOTTOM LINE

Sheraton, heretofore most noted for its bar nuts, was considering a restaurant with a rock-climbing wall and a skydiving simulator on its ground floor before it decided to go after the gray suits with rooms outfitted with desks, fax machines, and ergonomically correct desk chairs. The Westbury, which has just been bought by the British real-estate group Chelsfield Plc., is about to undergo a multi-million-dollar overhaul. The bottom three floors may be gutted for retail space, and fashion's leading lights are reportedly being solicited to move in. Westbury executives are also thinking about importing a spa that would offer thalassotherapy and mud treatments.

"You can't imagine how much exposure a recognizable name brings to a hotel," says Richard Born, an owner of the Upper East Side's Elysée and Stanhope. Born has now leased the Stanhope's restaurant and sidewalk café to André Balazs, the Lemon's Frederick Lesort, and Matthew Kenney (of Matthew's and Mezze) for Nica's Restaurant and Bar, scheduled to open in May. Balazs has had conversations with Two Bunch Palms in Palm Springs about opening an outpost of that legendary spa in his own Mercer hotel, which will finally throw open its doors in SoHo this fall. Nearby, Hartz Mountain magnate Leonard Stern and his son Emanuel carted in a big-name interior designer (William Sofield) to give the SoHo Grand some deconstructivist-industrial panache. The frumpy old Barbizon has signed the Equinox gym chain to launch a three-floor spa facility with hot-rock therapy, acupuncture, a 55-foot pool, and spa cuisine as part of its more–than–$40 million face-lift. Starwood Lodging, which purchased the former Doral on Park Avenue, has been meeting with executives at Canyon Ranch about opening an urban branch of the famous spa within the hotel.

"It's hip mall development," declares Balazs. "The new way is to franchise out. Everyone is grabbing for an advantage. The more names you can attach to your hotel, the better. Otherwise, what is there to talk about? You want to bring excitement to your lobby in order to create a sense that your hotel is *happening*."

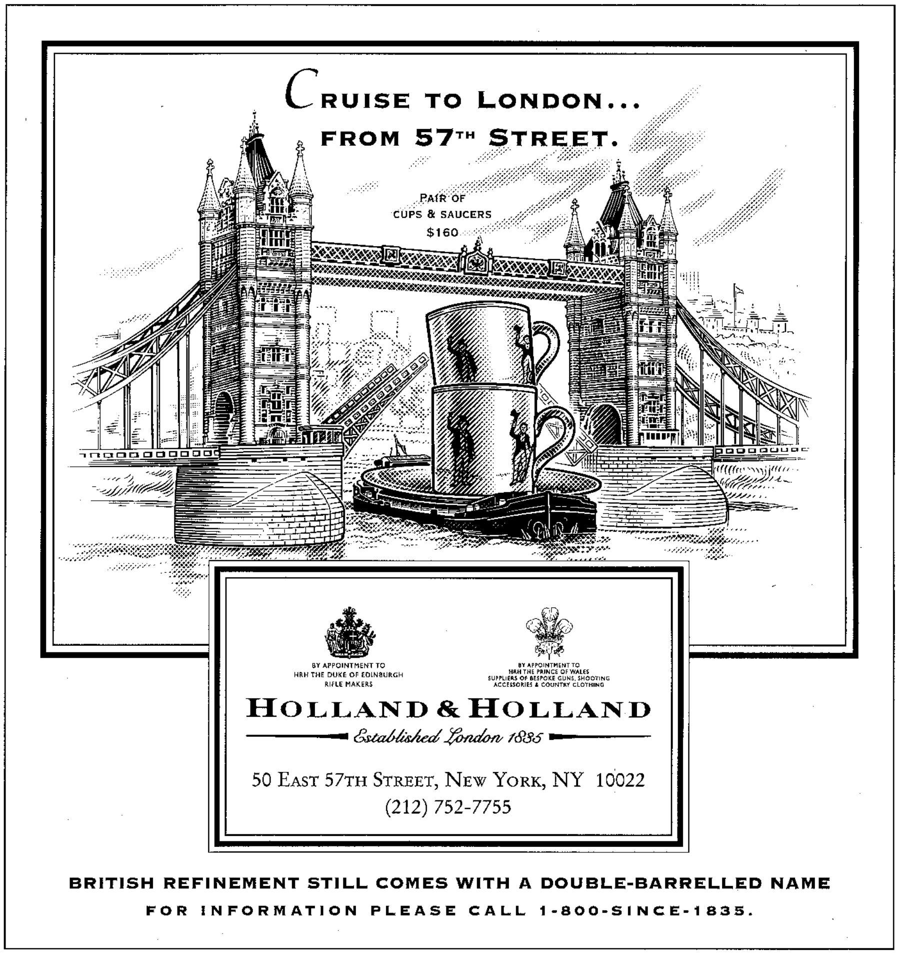
After observing Ian Schrager's success with the restaurant "44" at the Royalton, the Paramount's Whiskey Bar, and the Skybar at the Mondrian in Los Angeles, hoteliers have realized that by smartly sourcing out their restaurants and gyms, they can actually pick up some additional revenue. Hotels used to own and operate their dining rooms and gift shops, which were written off as part of the overall operating costs. “Traditional hotels have always accepted that food and beverage are going to lose about a million dollars a year,” says Brian McNally, who operates “44.” “It’s only recently that more aggressive hoteliers have been saying, ‘Hold on—why do we have to lose money?’ ‘44’ has helped the Royalton; it upgrades the hotel, and it makes money.”

Balazs points out the danger in going after flavor-of-the-month operators: “While one restaurant is hot now, in eight months it may not be.” Although he met with Two Bunch Palms and chef Matthew Kenney about operating his own hotel’s restaurant, Balazs thinks the location—inside SoHo’s solar plexus—will provide plenty of fizz, with or without these perks. “To have Dean & DeLuca right in your lobby is great, but in SoHo, we have the real Dean & DeLuca right across the street. The whole neighborhood is like my lobby.”

Another danger in franchising trophy restaurants to independent operators is that a hotelier finds himself at the mercy of his wards’ egos or vice versa—witness McNally’s run-ins with Schrager (see “Inn Fighting,” by Eric Konigsberg, *New York,* March 10, 1997). Though it may not have been a monumental problem for him to replace a chef at the Plaza hotel’s Oak Room (Trump sold the Plaza to a Saudi Arabian prince in 1995), Trump would certainly have more of a situation on his hands should Vongerichten decide to walk out or secede from the hotel because of pressure to join the hotel union.

“We are offering good benefits to our employees,” says Vongerichten. “But if the union insists in two years that we become part of it, we will separate ourselves from the hotel. We will just build a wall.”

Maccioni hasn’t even opened yet, but he’s also still not entirely comfortable living under a hotel’s umbrella. “Once the hotel thinks it can do without me, I leave. As soon as Le Cirque left the Mayfair Regent, Leading Hotels of the World took the Mayfair Regent out of that association.” Maccioni’s people *are* in the hotel union. But obstinately citing a geographical technicality, he still insists: “I’m not really in the hotel; I’m in the Villard Houses.” ▬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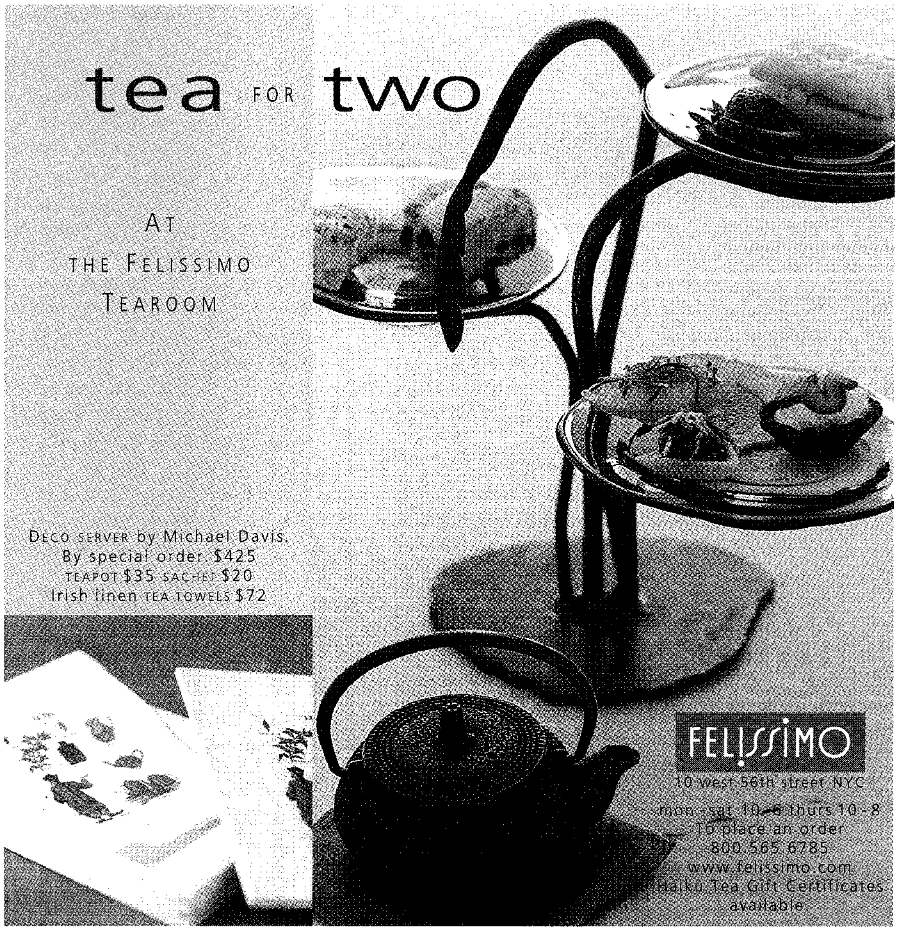
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AFTER DARK ARIEL LEVY

Women's Lb.

Every weekend, New York's Goddesses host a wild party for large, lusty ladies and the men who love them. Rival "fat activists" aren't amused. Is the city big enough for them all?

IT'S MIDNIGHT, AND A BLONDE WOMAN in a skimpy purple plastic dress is shimmying ecstatically under a strobe light, surrounded by a mass of moving couples and a circle of transfixed drinkers too shy to join in. It's like any other Saturday-night club scene in Manhattan—except that the women gathered tonight at South Street Seaport's China Cafe are very, very large and the men wouldn't have it any other way. "You know how there are different weight classes for fighters? It's the same for attractive women," explains Jimmy Laris, a slim Greek locksmith. "Personally I think 500 pounds is a little big, but 200 is perfect." Among the many women here who meet his criteria is his ex-girlfriend Nancy Esposito, a striking bottle blonde in her early forties and the self-described "founder and social butterfly" of "Goddesses: Parties for Full Figured Women and the Men Who Love Them."

Party hearty: Girthsome Goddess June March struts her stuff at the China Cafe.

The Men Who Love Them are usually not outsized themselves. Surveys show that obese women tend to prefer thin men, perhaps because they have internalized society's contempt for fat. According to Esposito, "The men come here because they're lonely and they like large-size women. The women come because this is someplace you can wear a miniskirt, a bustier, whatever, and you know the people here are gonna love you in it: You're like Cinderella; the men are lining up. At a regular bar the men wouldn't line up for you even if they wanted to. Here's a place for them to come out of the closet."

True to Esposito's rhetoric, the atmosphere here shares some of the frenzied, flamboyant feel of a drag club—another place where people who have had to obfuscate their desires and desirability come to revel in their sexuality and sport bustiers. Others come to satisfy a secret, guilt-ridden urge: As one African-American artist in his late twenties puts it, "Sometimes I come here for the right reasons, to feel a part of this community and maybe meet that special someone, but sometimes I just come for a fix."

A 500-pound fix may be hard for the average do-I-look-fat-in-this-outfit New Yorker to comprehend, but "20 percent of men prefer big women," asserts Lynn Meletiche, vice-president of the National Association to Advance Fat Acceptance (NAAFA), a 28-year-old organization based in Sacramento. "Five percent of them actually admit it; the rest are in the closet and are probably married to the woman everybody expects them to have.

"So a guy'll go to one of these parties and he's surrounded by fat women of different sizes. He can sit there all night, take it all in, then go home and fantasize about it while he makes love to his wife. It can be a real problem for us."

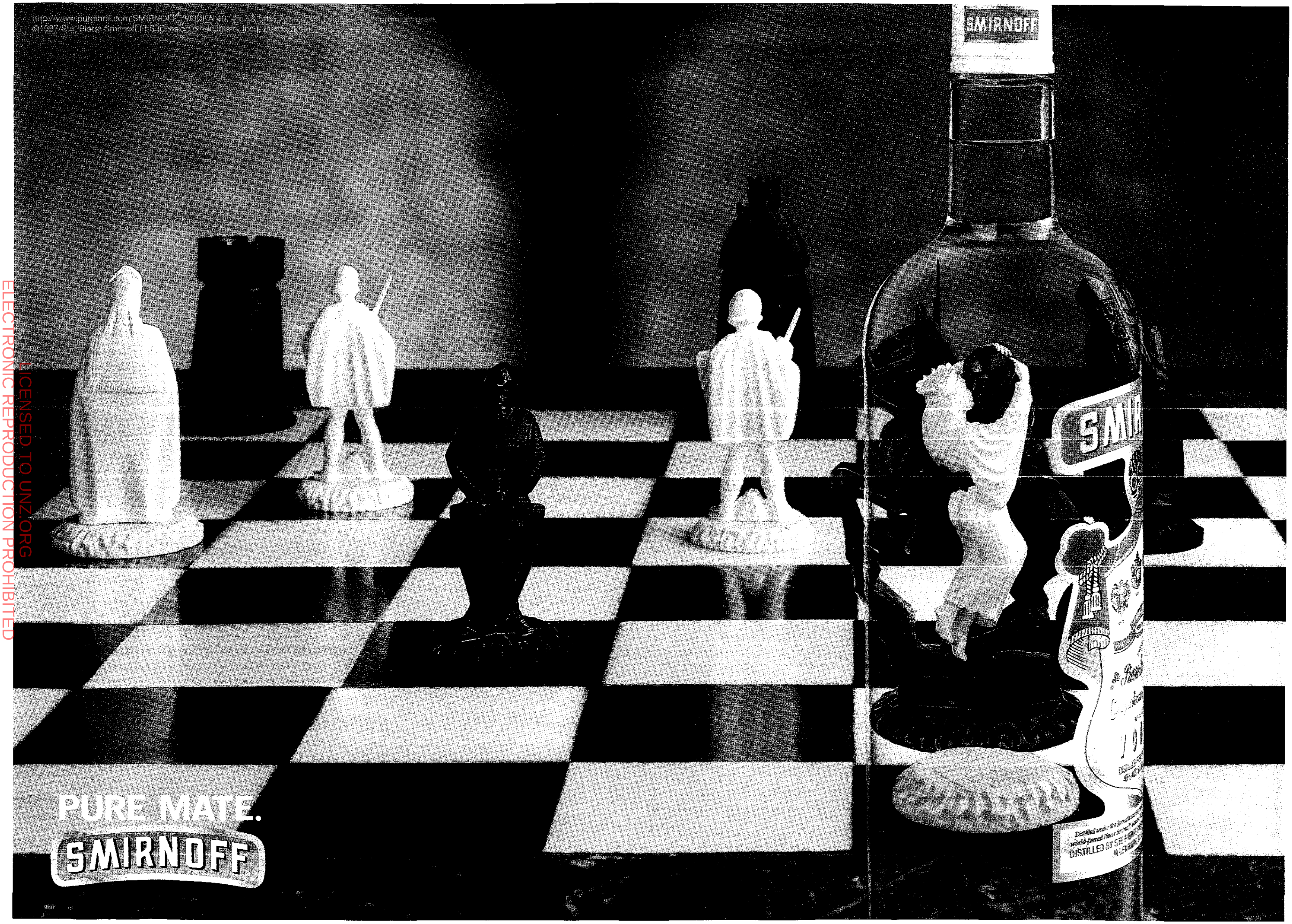
It's a plausible scenario. In a culture obsessed with Abdominizers, personal trainers, and fat-free everything, the obese are all but reviled, and lusting after them is often relegated to a perversion. Obese people defy the prevailing less-is-more aesthetic. But such flagrant violations of social mores come with a price: While almost every other group in politically correct America has become too self-righteous to touch, fat people are still tempting targets—even lower in the social pecking order than smokers.

At Esposito's parties, however, fat is fabulous, not to mention sexy. An evening's events can include wet-T-shirt contests, bikini shows, exotic dancers, and lingerie displays. The Goddesses also offer a handy 900 number and personal ads to a mailing list of 10,000 ("OK, gentlemen, put down the phone, set aside the before-and-after pictures, push away the pastry carts, this 5'7", 380-lb. southern belle is desiring some fulfillment!"). Not surprisingly, this sexual circus has made Esposito a rather controversial figure among her fellow fat activists—especially among members of the rival NAAFA.

Meletiche, for one, blasts Esposito, accusing her of exploiting fat women. "I think she goes over the line to being slutty, and we have enough negative attention as it is," she says. Another "concerned plus-size" individual sent an anonymous letter to the general manager of the Hotel Wolcott—which had hosted a Goddesses party—alleging that "the guests at the party acted in a lewd and very disgusting manner," and that Esposito was recruiting patrons to appear in pornography, "as she herself is very involved in the plus-size pornography business."

Esposito is convinced that the letter

Photograph by Mayita Mendez.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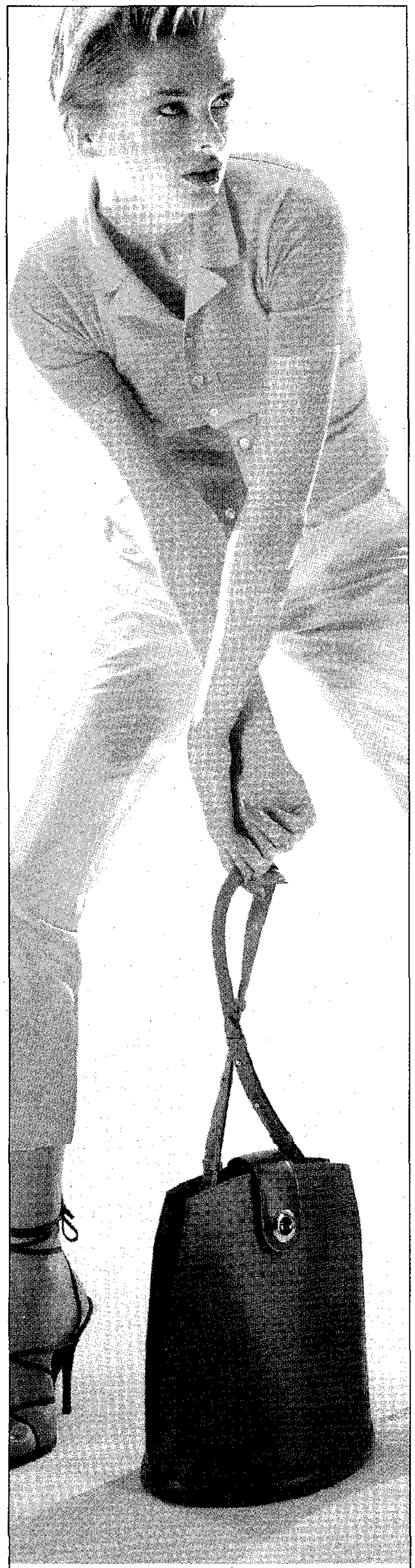

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and some highly unflattering photos that accompanied it originated from a competing group. “That stuff is ridiculous and phony!” she fumes. Though Esposito denies any participation in the porn industry, she does acknowledge that she has appeared lingerie-clad in the magazine *Plumpers,* and that her pictures have earned her the title “Miss Big and Fat” in Italy. Despite her protestations, the Goddesses were unceremoniously ousted from the club after the incident.

“I got screwed,” snaps the owner of Blues Supply, an independent club in the Hotel Wolcott. “Somebody sent our landlord a letter with hideous photos of naked fat people jumping around. We would’ve lost our lease if I didn’t throw them out, even though I knew it was bogus. It was just a little lingerie show—no porn, nobody naked. The one who really suffers is me, the fool with the empty room on a Friday night. The Goddesses know how to handle this crap from the past.”

Indeed, eviction is nothing new for the group. Before their expulsion from Blues Supply, the Goddesses were also exiled from The Original NYC Jukebox. Esposito alleges that owner John Krupa found her clientele aesthetically displeasing. Krupa denies this claim: “I think Nancy is a great lady; my reasons were purely financial.”

Undaunted, Esposito scoured the city in search of a new location for her soirees, eventually ending up at the China Cafe. “People who say they’re for fat acceptance and think I’m disgusting haven’t truly accepted themselves,” she insists. “They say a bikini is not the right thing to wear when you’re overweight, so what *is* the right thing to wear when you’re overweight? We can’t wear *muumuu dresses* all the time!” Herself a member of NAAFA for nine years, Esposito is dismayed by the criticism of her organization but not surprised. “When fat starts hanging out, people get upset,” she sighs.

THEY GET UPSET FOR A VARIETY OF REASONS. Meletiche claims her attacks are motivated by concern for the Goddesses themselves: “The guy from Podunk who couldn’t tell his buddies he wanted to date the fattest girl in school shows up at this event. There are women in these little clothes with no social skills who may be in their fifties without ever having dated. When they bed down, the woman thinks it’s love, but the guy’s thinking about the next fat woman. It’s a formula for disaster. At NAAFA, we try to mitigate this with workshops and counseling.”

Supreme Goddess Nancy Esposito.

Few of the Goddesses, however, appear to be fragile wallflowers easily withered by leering men; most are boisterous women in their late twenties to mid-thirties who tend to be dancing or drinking while their admirers skulk around the periphery looking for someone to talk to.

Esposito believes Meletiche has ulterior motives for her criticism. “This is about competition,” she charges. “I think there’s room for all of us in New York City, but some people don’t see it that way.”

“I do feel betrayed in a lot of ways,” Meletiche admits. “Nancy has a habit of undercutting us by having events at the same time, and people aren’t always loyal to NAAFA.”

People aren’t always loyal to the Goddesses, either. “Some people have been booing us during our lingerie show,” complains Vanessa, a spunky pleather-clad regular, “and I’m like, *Yo!* This isn’t 1957! It’s *1997!* They can’t deal with us showing our sexuality.” But the Goddesses face a more daunting problem than internecine squabbling: After four changes in location, turnout for the plus-size parties has noticeably declined. “We used to attract 400 people,” laments Esposito. “Now we get 250 or 300. People can’t keep up, because everywhere we go we get thrown out.” Worst of all, financial constraints have forced her to do away with the much-beloved free buffet.

Even so, the loyal crowd that still treks to the China Cafe every Saturday night seems to have taken it all in stride. By 1 A.M. the scene on the dance floor has grown raucous. An African-American woman in a red leather skirt and leopard-skin halter thrusts her blue margarita into her friend’s hand and commands, “Hold this! They’re playing my song!” before she hurls herself into the grinding crowd. Flirting and gabbing in iridescent makeup and sequins, Nancy Esposito makes her way around the room. “I’ve created my own unique little world,” she says happily. Unique, definitely. But it’s anything but little. ▬

Photograph by Mayita Mendez.

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EDITED BY JOHN HOMANS

Items for this section were written by Sarah Bernard, Christopher Bonanos, Alix Browne, Maureen Callahan, Ondine Cohane, Kate Coyne, Susan Dominus, Simon Dumenco, Barbara Ensor, Patricia Falvo, Brian Farnham, Matthew McCann Fenton, Steve Garbarino, Deborah Gasiorek, Vanessa Grigoriadis, Sam Grobart, Linda Hall, James Patrick Herman, Ariel Kaminer, Pater Kaminsky, Ruth Katz, Beth Landman Keil, Alexandra Lange, Ariel Levy, Dany Levy, Paul Lukas, Edith Newhall, Chris Norris, Robert Patronite, Corky Pollan, Robin Raisfeld, Hal Rubenstein, Bob Sloan, Ethan Smith, Theo Spencer, Michael Steele, Norman Vanamee, and Alex Williams.

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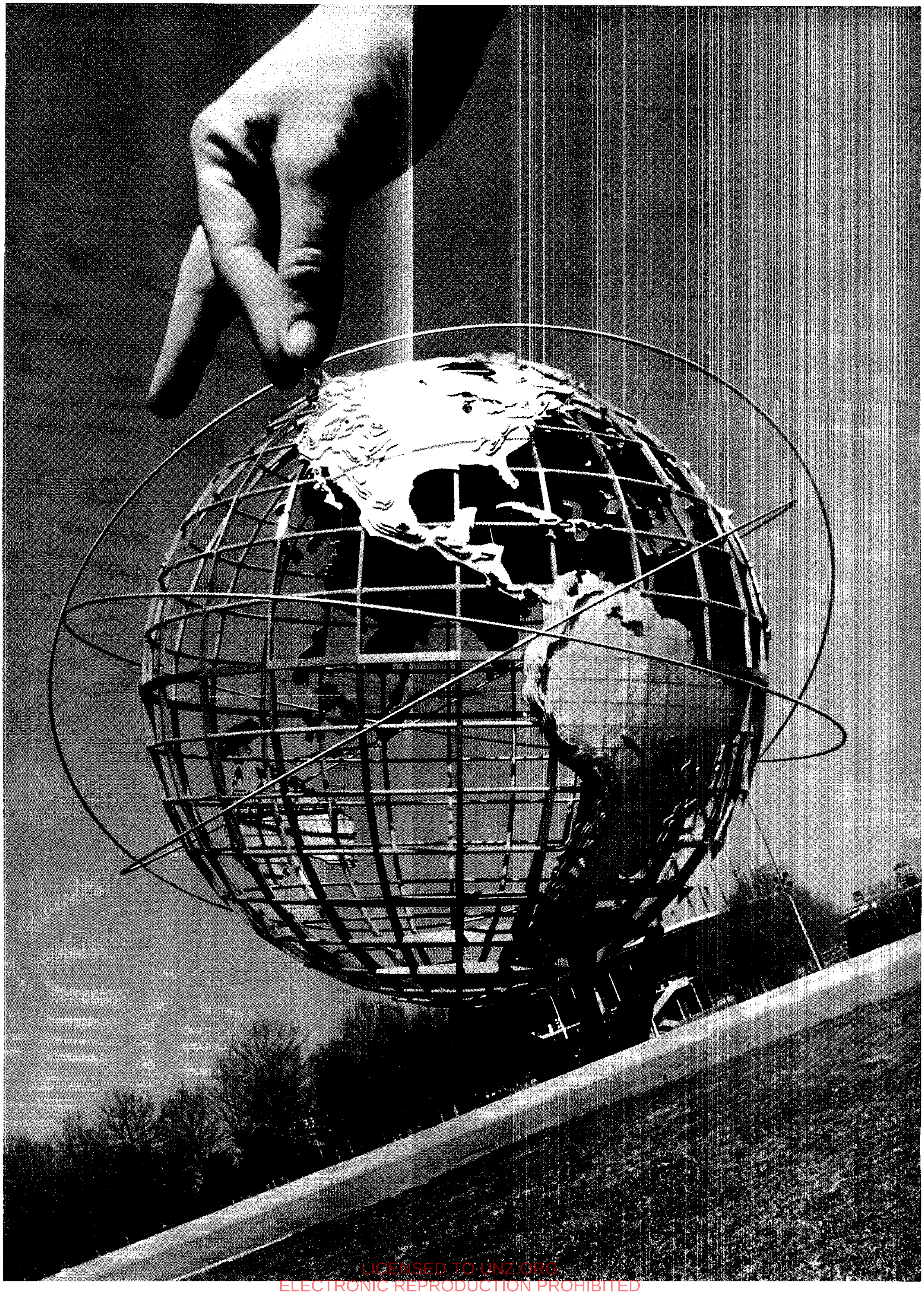
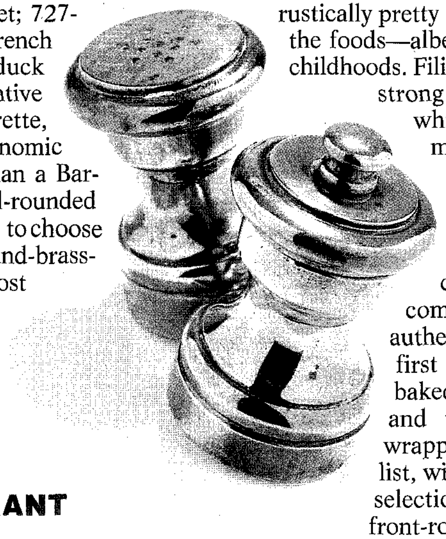


Foods

SO MUCH TO EAT—BORSCHT, BAGELS, BIBINGKA, STEAK, SHRIMP, SEA BASS, SALAD—SO LITTLE TIME. AND LEAVE ROOM FOR DESSERT.

BISTRO

Nowadays, it seems there are more bistros in New York than in Paris. And since the bistro concept is in a sense related to that of McDonald's—meat and potatoes, basically, priced reasonably, in a more or less predictable atmosphere—elevating one over another seems near impossible. But if distinctions must be made (and they must), we'd choose **CHELSEA BISTRO AND BAR** (358 West 23rd Street; 727-2026) The food is both unmistakably French (garlic-laced snail casserole, roasted duck with braised cabbage) and wildly inventive (lobster salad with mango vinaigrette, Louisiana-shrimp ravioli). Such gastronomic wonders, arranged more impeccably than a Barneys window, are accompanied by a well-rounded wine list (more than enough solid reds to choose from) and served in a polished-wood-and-brass-rail setting that would satisfy even the most snobbish Parisian. Actually, the staff goes to great lengths to keep up appearances—as evidenced by the waiter from Manchester who will speak to you throughout the meal with a Poirot-esque accent and a straight face.



PAN-ASIAN RESTAURANT

These days, the mere presence of a cold summer roll or the tiniest dab of wasabi on a plate rim qualifies a restaurant as "pan-Asian," the most clichéd culinary categorization since "Mediterranean." The blur of Vietnamese, Thai, and Malaysian food that's crept northward from lower Manhattan has rendered one menu indistinguishable from the next. The genius of **CENDRILLON** (45 Mercer Street; 343-9012) and its self-taught chef-owner, Romy Dorotan, is its filtering of pan-Asian elements through Dorotan's own ethnic heritage. He and his wife, Amy, are Filipino, and their rustically pretty SoHo restaurant is where they re-create the foods—albeit in sophisticated renditions—of their childhoods. Filipino cuisine is inherently inclusive, with strong Malaysian and Chinese influences, which accounts for the presence of such mouthwatering entrées as succulent smoked spareribs and a savory shrimp curry studded with seasonal Asian vegetables. Dorotan indulges his creativity in inspired condiments like the luscious mango-tomatillo chutney that accompanies Balinese lamb shank. His authentically Filipino brunch is most people's first encounter with bibingka (rice pancake baked in banana leaves with feta and Gouda) and turon (fried plantains and jackfruit wrapped in rice paper). Cendrillon's beverage list, with rare Chinese teas and an outstanding selection of microbrewed beers, makes the front-room bar a particularly cozy place to be. And there's always Amy's spring roll, should you choose to return to the classics.

Photograph by James Worrell; styling by Philippa Brathwaite; salt and pepper shakers by Shi.

FOODS

CHEESECAKE

This isn't to say that Junior's isn't deserving of its venerable reputation, or that the rest of the world is deluded in its ongoing exaltation of "New York–style" cheesecake. We're all for the occasional indulgence in the kind of cholesterol binge that best concludes a steakhouse dinner or a late-night breakfast at the Carnegie Deli. But cheesecake need not be so obvious. It can even be, if done well, somewhat delicate. And the best example of this alterna-cheesecake is to be found at **LE MADRI** (168 West 18th Street; 727-8022), where Neapolitan chef Angelo Sessa re-creates food he ate growing up, in special tasting menus. His ricotta cheesecake, executed by pastry chef Patti Jackson and sprinkled with candied orange peel, is a lighter, crumbly, subtly sweet spin on the usual dense slab. The cheese flavor actually refreshes and punctuates instead of descending like a strawberry-studded bomb at the conclusion of the meal.

FRENCH FRIES

French fries recently have inspired a surprising amount of culinary interest—and, more surprisingly, gourmands have discovered that *French* French fries are not necessarily the finest. Suzanne Levinson traveled through the potato-loving nation of Belgium to research standards and practices before opening **POMMES FRITES** (123 Second Avenue, near 7th Street; 674-1234). To be fair, West Village mainstay Cafe de Bruxelles gets credit for introducing New Yorkers to Belgian fries, in all their mayonnaised and paper-coned glory, but the newcomer's single-minded focus on twice-fried, golden-crisped, only slightly grease-sodden frites makes for a superlative specimen. Basic condiments like Russian dressing, vinegar, tartar sauce, and frites sauce (Dutch mayo) are free. Fifty cents buys you more-exotic relishes: Hawaiian pineapple mustard, Dijon garlic mustard, curry sauce, and rosemary-garlic mayonnaise all do the trick; creamily tangy Parmesan-peppercorn is the best-seller.

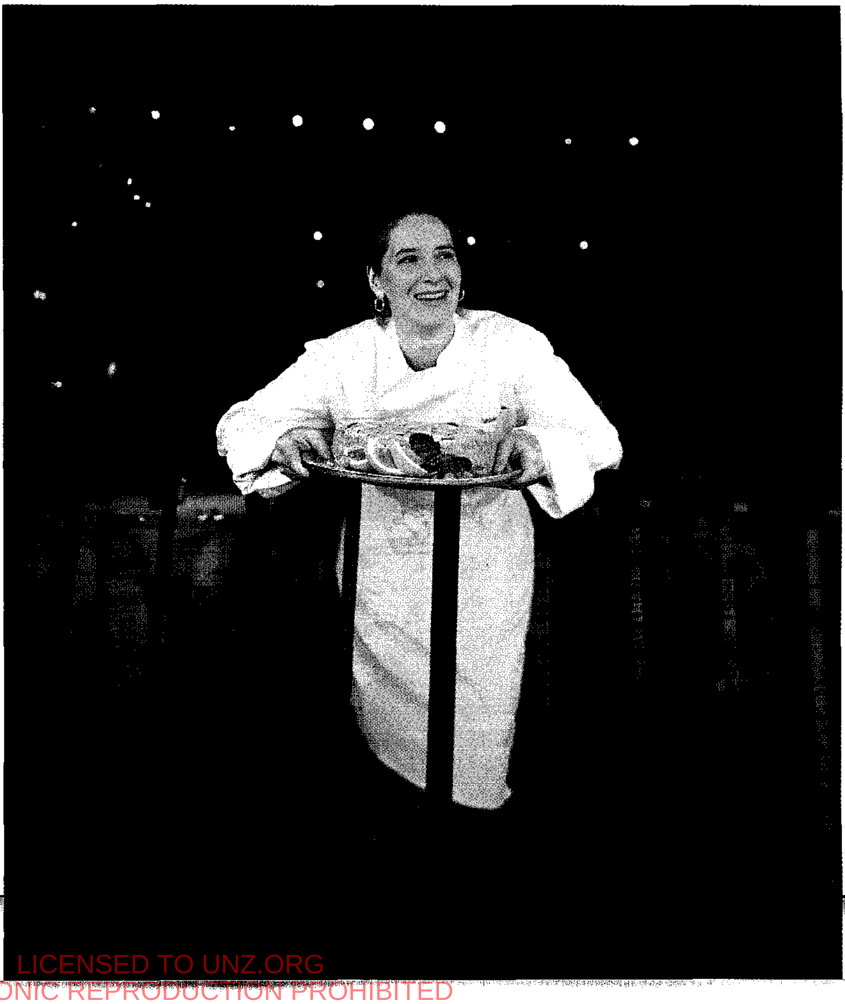
FISH RESTAURANT

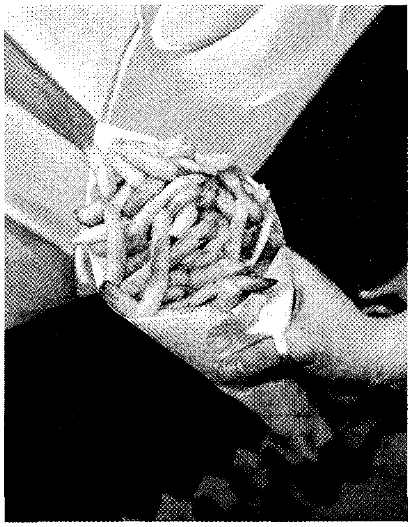
Well, **LE BERNARDIN** (155 West 51st Street; 489-1515). For second place, there are numerous aspirants. But our choice, if you want a celestial seafood experience on more casual ground than the four-star mecca is **NOBU** (105 Hudson Street; 219-0500). Not that you'll save much money. If you're looking to splurge, though, begin with toro tartare served with wasabi sauce and topped with gold leaf and caviar ($28). If you're not feeling quite so flush, try the new-style sashimi, a velvety portion of fluke drizzled with warm olive oil and the Japanese citrus yuzu and sprinkled with sesame seeds, or the sashimi salad of tuna with radish, onion, soy sauce, and sesame oil. While most of the fish is served raw, the cooked offerings should not be missed. The broiled black cod is smoky and sweet from a three-day marination in miso, and the silken Chilean sea bass is set off by black beans. Now that the meat-to-fish ratio has tipped in favor of aquatic creatures at so many establishments, it's worth noting a couple of dishes at restaurants not specifically geared to fish. The red snapper at **BELLA BLUE** (967 Lexington, near 70th Street; 988-4624) and the pompano at **DA SILVANO** (260 Sixth Avenue; 982-2343) are a purist's delight. Brushed with olive oil, stuffed with garlic and fresh rosemary, oven-roasted, and presented whole before being filleted, they are sweet, firm, and full of fresh flavor.

FUN RESTAURANT

Eleven years old and enjoying a kind of second childhood, **INDOCHINE** (430 Lafayette Street; 505-5111) is the choice when what you want is a meal that's fun. First of all, the food is playful. Large banana leaves insulate sole steamed in coconut milk and subtle spices; rice-paper rolls harbor mint leaves, shrimp, chicken, vermicelli, and bean sprouts; lemongrass-scented hen nests on braised cabbage; and rice comes in many varieties, from sticky to sweet. But the food almost takes a backseat to the scene, where nightly, the cushy green booths hold mannequins, publishing types, party promoters, and stylists. On a given evening, you may see Uma Thurman and Ellen Barkin, Dutch lingerie model Fred-

CHEESECAKE SHOT: Le Madri pastry chef Patti Jackson.





ONE POTATO: Pommes Frites.

erique, or Cindy Crawford seated across the room from Richard Gere. The good time is spreading. Indochine has just opened a West Coast branch, which within weeks gained the rank of hottest restaurant in L.A.

FAST FOOD

A CHURASCO IS A GRILLED CHICKEN BREAST SANDWICH, reads the menu at **ISLAND BURGERS AND SHAKES** (766 Ninth Avenue, between 51st and 52nd Streets; 307-7934). It is also the best chicken sandwich we've ever had, which we'd say even if the staff weren't so friendly and the surfer-inspired atmosphere in the narrow Hell's Kitchen storefront so comfortable. Island does only burgers and churascos, and dresses them with all manner of creative and delicious toppings. Our favorite is the incendiary blackened version seared with Cajun spices, then doctored, in the "Bourbon Street" sandwich, with bacon, Monterey Jack, bayou mayo, and onion and served on sourdough bread. (Request the ciabatta roll; it and the sourdough come from Sullivan Street Bakery.) Or "Duke's," a more streamlined marriage of jalapeño peppers and Jack. There are roughly 40 choices, none more than $7.50; any of them, plus a bag of Dirty potato chips and a malted, satisfies our most elemental fast-food cravings.

LASAGNA

Most lasagna is as subtle as a Corleone-family persuasion tactic, as authentic as an extra-cheese slice from the Sixth Avenue Ray's Original. The mere mention of the word brings to mind frightful images of junior-high cafeterias and potluck dinners, not to mention the gloppy overstuffed monstrosities of low-grade ricotta, mozzarella, packaged noodles, and garlicky tomato sauce that passes for authentic *cucina povera* at any number of red-sauce joints in this city. Every Sunday night, however, Roman natives Beatrice Tosti and Pilar Rigon, who run the East Village restaurant **IL BAGATTO** (192 East 2nd Street; 228-0977), serve up a wonderful Emilia-Romagna version of impeccable pedigree—the recipe for the meat sauce comes directly from Beatrice's best friend Giovanna's grandmother. Tosti and Rigon spread each of seven paper-thin layers of freshly homemade lasagna noodles with béchamel sauce, a sprinkling of Parmigiano-Reggiano, and a labor-intensive ragú made from hand-cut beef, pork, veal, lamb, sausage, and chicken along with porcini mushrooms and red wine (and, of course, tomatoes). Then they bake their masterpiece until the top layer is golden. The result is an exquisite balance of maximum flavor and beautiful texture, and a source of inspiration for overwhelmed gastronomes who regularly propose marriage to Tosti and Rigon.

MACARONI AND CHEESE

Macaroni and cheese is inherently, egregiously childish. It is soggy matter in a sea of yellow-orange goop, best accompanied by a Shirley Temple. Now, there's nothing fatally wrong with an affection for this traditional American dish, but it should really be indulged in in the privacy of your home—partly because no atmosphere or degree of service can change the fact that you're paying for something you could do just as well (or badly) in your own kitchen. **BROOKLYN DINER USA** (900 Seventh Avenue, at 57th Street; 581-8900), which happens to have its atmosphere and service down perfectly, uses fresh tagliolini pasta, Parmigiano-Reggiano, ham, and a touch of cream. The result is a grown-up but hardly sedate dish that, while it can't properly be called anything besides macaroni and cheese, makes the standard version seem terribly pointless. If, as word has it, the Brooklyn Diner is going national, Kraft has cause for alarm.

BORSCHT

Borscht, whether hot or cold, is hot these days, as a culinary *glasnost,* heralded by Pravda and promises of the revamped Russian Tea Room, has overtaken the city. But the best borscht happens to be found at an old (though recently renovated) standby, the 24-hour Ukrainian cafe **VESELKA** (114 Second Avenue, at 10th Street; 228-9682), where chef Malgorzata Sibilska gets the balance of sweet and sour just right. For 43 years, owner Tom Birchard insists, Veselka's three renditions of the electric-magenta fare have been made from scratch, even when the going rate for good beets skyrockets and others use bottled ones. A hot "Ukrainian borscht," Eastern Europe's answer to minestrone, is a menu staple. Traditional Eastern European "Christmas borscht," with mushroom dumplings, and a cold vegetarian version that "looks like paint," with cucumber, sour cream, and optional sliced egg, are served seasonally.

BAGEL

It's been well documented that the New York bagel isn't what it once was. Middle America's taste for a doughy, oversweetened version of the classic nosh has worked its way back to the source. The great New York bagel may be extinct. But a better-than-pretty-good one can still be found, particularly at **DANIEL'S BAGELS** (569 Third Avenue, between 38th and 39th Streets; 972-9733). Less swollen than Ess-a-Bagel's, less sugary than H&H's, Daniel's have a proper crust and insides that aren't all squishy, delivering the proper cement-doughnut

SAY CHEESE: Brooklyn Diner USA.

Photographs: opposite page, Kenneth Chen; this page, top, Erik Rank; bottom, Jason Schmidt.

Foods

texture. And if you want the full New York bagel experience—say you're trying to straighten out a suburbanite pal—order one with the whitefish, which is better than Daniel's rather oily lox.

CHINESE DUMPLINGS

China's an awfully big place, and dumplings are found end to end. Fillings, wrappers, sauces: They're all variable by region, and the little order that one gets from the corner delivery place is, of course, a sort of middle-of-the-road remix. So choosing a real best dumpling means first of all choosing a favorite kind. Our call: the specialty of Shanghai called xiao lon bau, or soup dumplings, or steamed pork buns, depending on the menu. The meat filling in these is surrounded by a very rich broth, and the dumpling's shell is thin and soft; one picks up the dumpling whole, by its topknot, and places it in a spoon so it may be eaten without losing a drop of the soup. They're extremely tricky to make (as if we were going to try anyway), but the chefs at **JOE'S SHANGHAI** (9 Pell Street, 233-8888; 136-21 37th Avenue, Flushing, Queens, 718-539-3838) are so talented that we feel no guilt. Xiao lon bau are filled with either pork alone or pork and crabmeat; try the latter, which have even more of that complex, explosive flavor. And we do mean explosive—have a napkin at the ready when you bite into one. By the way, if Joe's is crowded, try a nearby honorable mention: **LIN'S DUMPLING HOUSE**, a few doors down at 25 Pell Street (577-2777).

HOT CEREAL

At **NAPLES 45**, the sprawling Italian café and pizzeria in the base of the MetLife Building (200 Park Avenue, at 45th Street; 972-7001), breakfast features vaguely Italianate versions of standard morning fare—poached eggs on toast with tomato and basil, for example. In the hot-cereal slot, displacing typically underwhelming oatmeal, there's creamy golden polenta, thickened with rich mascarpone and honey. There's no scientific proof that it will lower your cholesterol, but it guarantees that breakfast won't be so eminently skippable anymore.

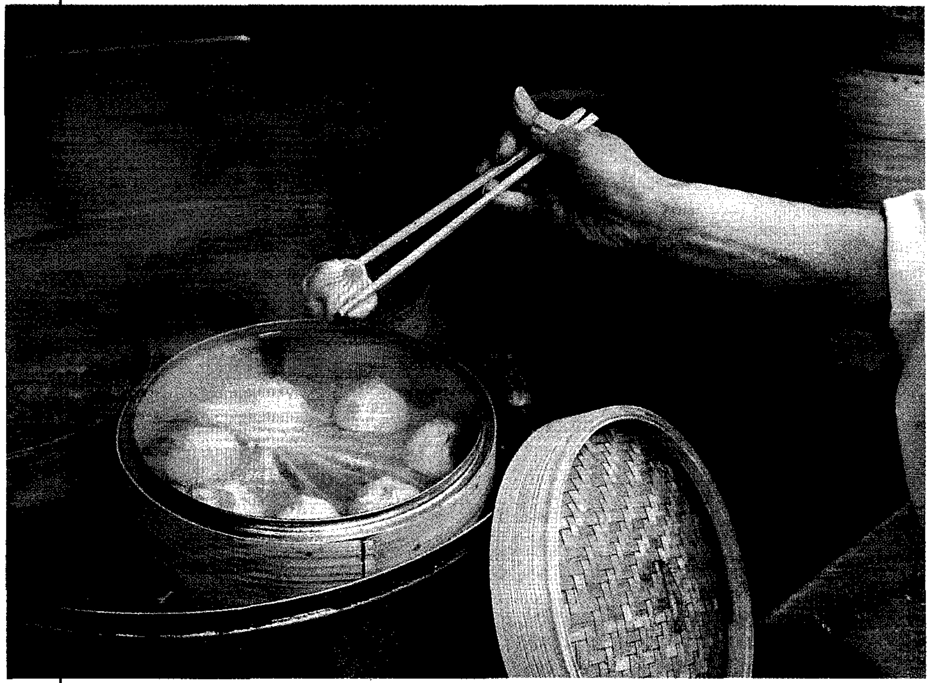
FLOWER POWER: Villabate.

PASTRY

Its windows full of marzipan fruits as authentic-looking as anything at Madame Tussaud's, **VILLABATE PASTICCERIA** (7117 Eighteenth Avenue, Brooklyn; 718-331-8430) glows like a spun-sugar jewel plucked from a fairytale crown and set down in deepest Bensonhurst. It is a true Temple of Sweet. The offerings run from fanciful porcini-shaped petits fours to more traditional cannoli, cassatas, and spumoni cakes. The colors, shapes, and execution are something one expects only from a French patisserie, but Emanuele Alaimo, a native of Villabate in Sicily, and his son, also named Emanuele, have a heart-quickening, belt-tightening display that reminds us that flaky pastry came to Europe through the Arabs, who first brought their techniques to Moorish Sicily and Spain. Major calories, but what did you expect?

MARKET RESTAURANT

In any other city, a market restaurant would be a casually informal area in the middle of a sprawling marketplace where farmers and bakers and cheesemakers and butchers have gathered to sell their wares. Famished shoppers would sit at a table to eat a meal of the very freshest ingredients, all brought directly from field or sea or stream to table. In New York, where the major markets are in places like Hunts Point and the South Street Seaport, the concept exists mostly in the minds of savvy restaurateurs like Pino Luongo, who strove for a similar effect (with props) at his defunct mad.61. The closest anyone has come is Eli Zabar's **ACROSS**



SHANGHAI SURPRISE: Dumplings at Joe's Shanghai.

Photographs: top, Robert Wright; bottom, Minh + Wass.

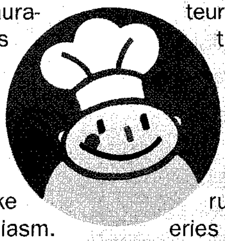
AN AUTHENTIC OLD-WORLD BAKERY LOAFS ITS WAY TO THE TOP

THE BEST OF BREAD

For true bread lovers, the only real bread is made with wild yeast. Serious bakers mostly shun commercial yeast—the kind that comes in packets or cakes—in favor of natural-yeast starter, which they take the trouble to keep thriving. And they insist on organic stone-ground flour, which retains the nutrition-packed germ. In rural Italy and France, natural-yeast bread—which has remarkable keeping powers—is still made in loaves as big as tires, to stock a family for a week. The crust is a miracle in itself: crackling but not too flaky, resilient but not rubbery, joined indissolubly to a very slightly tart interior that seems the flavor of pure wheat. ("Sourdough" is a misleading name for it, since the bread doesn't need to taste sour unless the baker wants it to.)

For the past fifteen years, almost all the serious bakers in this country have, frustratingly, been in northern California. Their mecca is Lionel Poilâne's Paris bakeries, where tank-topped bakers pull huge chamois-colored round loaves from wood-burning ovens. The chief spreader of the Poilâne gospel has been Steve Sullivan, a ponytailed Californian who baked at the original Chez Panisse and then opened his own Acme Bread Company in Berkeley. Bay Area bakers took up the mantra, developing their own starters and styles.

But natural-yeast bread arrived remarkably late in New York. The first to make it on a large scale was Noel Comess, at Tom Cat Bakery, in Long Island City, which many restaurateurs still swear by. Tom Cat's plain white bread, sesame-coated semolina bread, and whole-wheat loaves aren't so assertively sour that they drown out food—a subtlety most natural-yeast bakers take years to learn in their enthusiasm. Then Ecce Panis started selling wild-yeast breads at its East Side boutique (the unctuous fruit focaccia might be the most delicious thing it makes). Amy Scherber followed in Hell's Kitchen with Amy's Bread; her semolina loaf studded with golden raisins and fennel seeds has become a much-copied New York classic, even if it's better as breakfast or a snack than with a meal. Eli Zabar introduced New Yorkers to the widest range of French and Italian bread styles with Eli's Bread, which still makes the best sourdough stick in America.



The most extraordinary natural-yeast bread now being made in New York is at **SULLIVAN STREET BAKERY** (73 Sullivan Street; 334-9435)—New York's first true rustic Italian bread. It has elsewhere eluded new-style bakers, who put too much stuff in it and make it too sour.

Joe Allen, the barkeep and restaurateur who brought real Italian food to theatergoers at Orso, opened Sullivan Street Bakery with his daughter, Julie, and her husband, Ray Cronauer. In fact Sullivan Street bread is better than that of all but the most rustic and tradition-minded bakeries in the old country—where bread with any flavor at all, especially in cities, gets harder to find by the month.

The secret is not only better flour and equipment but Jim Lahey, a wiry, intense Irish-American who as a student at the School of Visual Arts set out for Rome and fell in love with Italian, and eventually yeast, culture. First came a checkered period of clearing farmland on spiritual Tuscan communes owned by landed anarchists, squatting in Amsterdam lofts, and, back in a sculpting studio in the meanish streets of Williamsburg, going through 37 jobs in one year. Olive-skinned and with fine, Brancusi-like features, Lahey looks more Latin than Irish, but he does have the Irish gift of *very* long, and entertaining, monologues about his loves and peregrinations.

The important thing is that Lahey has "baker's blood," as he says of the family that runs the bakery in Rome's Campo de Fiori, who are among his masters. Shoppers at Rome's outdoor market fortify themselves with hot, puffy squares cut from spectacularly long "pizza bianca," a flatbread shaped like a piece of lumber. Sullivan Street makes pizza bianca sprinkled with olive oil, coarse salt, and fresh rosemary. It's just as spectacular as

(continued on next page)

HE LIVES BY BREAD ALONE: Sullivan Street Bakery's Jim Lahey.

Illustration by Steve Savage.

Photographs by Warren Salowe.

(continued from previous page) its Roman model, and it has more and better flavor. Like the best Italian bakers, Lahey knows that flour is like any other grain: It needs to be mixed with a lot of water. The trick is handling a very wet dough, letting it rise enough, and baking it in a quick but not scorching oven to develop flavor and thicken the crust. (Many American bakers have learned these lessons from Carol Field's *The Italian Baker,* a fundamental text of the better-bread movement.)

Lahey plausibly claims that Sullivan Street's potato pizza is the best lunch deal in SoHo, at $1.50 a big square slice ("Think the best baked potato, home fries, and pizza you've ever had," he tells indecisive customers. "And you can digest it"). Just now there is homemade artichoke pizza, Lahey's favorite, and in the fall Lahey will make schiacciata all'uva, bread layered with wine grapes and sprinkled with sugar—the ultimate Tuscan treat, along with biscotti.

These are exotica. The Sullivan Street staples are made, as they should be, with doughs that contain just flour, water, yeast, and salt, and are left to rise for varying periods and kneaded in various shapes. I love Sullivan Street's sesame-coated semolina bread. Its very airy ciabatta is crunchy and has more flavor than anyone else's in the city; the "Pugliese" bread has a wheatier flavor and firmer crust than most of the bread in that paradisal southern region famed for its golden hard wheat. (The names Lahey uses are more evocative than precise, not corresponding to specific Italian breads.)

Pugliese dough can be left to rise longer, to emerge as a log-shaped *filone,* or "fat thread," with a crust to rival Poilâne's and a sweet, airy white crumb. Filone is Lahey's masterpiece, but it isn't usually available at the retail outposts that sell Sullivan Street breads, which include Zabar's, Gourmet Garage, and the Harlem Fairway. If the pizza bianca fresh out of the oven isn't enough to get you to make a trip downtown, the filone is.

You won't have to go every day, either: A filone is nearly as big as a Poilâne loaf and will keep as long. Besides, going to the bakery and peeking behind the counter to watch the action is always more fun. "Baking is sexy," as Lahey says. "Guys in shorts sweating and making primal food."

CORBY KUMMER

Foods

THE STREET (444 East 91st Street; 722-4000), which has several things going for it: (1) Its chef, Seen Lippert, was handpicked by Zabar from Alice Waters's kitchen at Chez Panisse, a place that deifies farmers and fetishizes the locally grown, seasonal ingredient. (2) Its owner happens also to hold the lease on the enormous gourmet grocery across the street, the Vinegar Factory, which might cast a wider net than Chez Panisse but also snares the very finest produce and fresh fish that money—a lot—can buy. (3) Zabar bakes some of this city's best bread fresh, daily, down the block. All of which makes it quite natural for chef Lippert to brainstorm a new, concise menu—four appetizers, four entrées, three desserts—every morning, based on a cursory cruise of her boss's aisles. Her style, a very West Coast blend of Italian and Provençal, is unique for its vibrant flavors and inventive combinations. On one pre-spring night, the bounty included delicate roasted asparagus with Parmesan, a hearty pizzetta with spring onions and artichokes, homemade chicken-and-pork sausages in a rich mushroom broth, and swordfish perfumed with endive, fennel, lemon, and olives. An added bonus: Especially inspired diners can stock up at the Vinegar Factory after supper and re-create Lippert's concoctions at home.

GAS-OVEN PIZZA

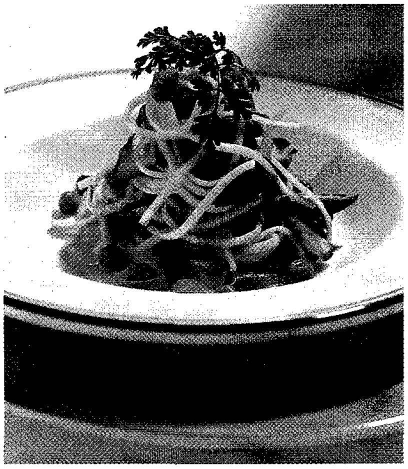
Before some marketing 'droid invented the word *topping* for pizza, back when bricks were for buildings, not for ovens, there was regular old pizza, made in a gas oven. Pizza was made by some guy and his son, both in white T-shirts, at a place on the corner. The guy usually had a reasonable gut and the son was often a sultry neighborhood Adonis. While not exactly in danger of extinction, gas-oven pizza has definitely been in eclipse for the past few years. Not at **HOUSE OF PIZZA AND CALZONE** (132 Union Street, Brooklyn; 718-624-9107) in Carroll Gardens. Proprietors Onofrio Gaudioso, John Teutonico, and Vito Teutonico, John's son, have been refining their art for 46 years. Using good ingredients (but nothing anybody else couldn't find), they turn out a pizza that is positively Doric: Everything is in perfect proportion. A thin crust, just the right amount of runny cheese, and a well-cooked sauce—you don't need anything else. They deliver.

NEW POWER SCENE

Cold, hard cash is as good an indicator of power as anything, and since its opening last fall, **PATROON** (160 East 46th Street; 883-7373) has earned as much of a reputation for exorbitant, eighties-scale prices as for its refined, classic American food. (One of the

THE NEW POWER GENERATION: Lunchtime at Patroon.

Photograph by Steven Freeman.



THE FIXE IS IN: Gotham.

first references critics made was to owner Ken Aretsky's lengthy tenure at '21,' and the hamburger war he waged by meeting its legendary price and raising it two bucks.) Built on the site of Christ Cella steakhouse, Patroon inherited quite a bit of its predecessor's meat-and-potatoes machismo, supplementing it with such concessions to this decade's cigar frenzy as an ornately outfitted humidor and a lavish smoking lounge with leather armchairs that would make Ralph Lauren's decorators drool. Taken together, these elements—plus the fact that the restaurant has absorbed quite a few fugitives from '44'—indicate that Patroon has the makings of the next power restaurant, a sometimes shockingly short-lived designation. Assorted boldfaced names spotted hobnobbing through the smoke include Tommy Mottola, Graydon Carter, Alan Grubman, Ron Galotti, Susan Lyne, Strauss Zelnick, and other mongers of financial and media clout. Even Martha Stewart has become a regular—studying up on how to assemble the ultimate home humidor, no doubt.

PRIVATE DINING ROOM

What are you looking to do in private, anyway? If it's trying to impress the hell out of someone, you could beg for Le Bernardin's glass-enclosed "kitchen" table—a mere stone crab's throw from Eric Ripert, the chef himself. If you think you've been robbed of an Oscar, hold a personal retrospective with a dinner in your own honor at the Screening Room. But if you're looking to scream your head off with ten best friends and don't want to hear boo about how you're making too much noise, there's no better place to get stupid than the Angie Dickinson Room at **MARY'S** (42 Bedford Street; 741-3387). The room is barely bigger than its circular table, and its walls are plastered with depictions of the glory reaped by one of Hollywood's most underused glamourpusses, the redhead whose legs were insured for $1 million by MGM, who was as seductive with Matt Helm as she was with JFK, and who filled out a police uniform in a way Dennis Franz never will. With a cyclorama of Angie to spur you up and on, it's bring on the Cosmos and pass the Pepper.

PRIX FIXE LUNCH

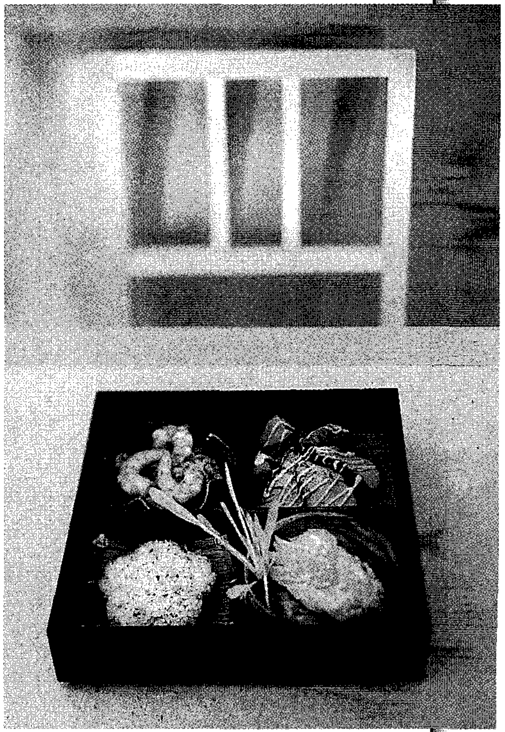
Zagat pronouncements to the contrary notwithstanding, if we could eat anywhere, anytime, it would be **GOTHAM BAR & GRILL** (12 East 12th Street; 620-4020), at lunch. Forget, for the moment, the absolute lack of formality and the democratic welcome. Also forget the sneaky joy of punctuating an otherwise routine day with a deliciously sybaritic interlude. What we love, almost as much as Alfred Portale's perfect chocolate cake, is his $19.97 prix fixe lunch, New York's best gourmet bargain. Try the soup du jour—one day, a chicken-miso with flavorful chunks of vegetables in a dusky broth—or a sculpted, elegantly dressed Caesar, one of the chef's subtler architectural creations. A risotto, a pasta, or a fish follows, each belying its simple-sounding description. Conclude with the uniquely dense cake, for full effect, then coffee. And just think: Two and a half more years till the tab hits twenty bucks.

NOODLES

When it comes to noodles, choose between the quick and the Zen. Fast food and fusion cuisine come together in **REPUBLIC**'s new noodle empire (37 Union Square West; 627-7168). The restaurant looks like the cafeteria at a design school—all surfaces, no sound baffles—but the offerings are tasty, quick, and, above all, cheap. The $8 spicy coconut chicken is filling enough for a meal, and requires the consumption of several glasses of water. The wonton soup is soothing, a seafood-tinged variation on comfort food. **HONMURA AN** (170 Mercer Street; 334-5253) serves soba and udon in a perfectly art-directed assortment of lacquered boxes, square sage plates, and pink porcelain amphoras. The room is soothing, decorated with bonsai-inspired flower arrangements—a blossom in a rock, forsythia in an iron pot—and draped sheets of limp rice paper. As an appetizer, buckwheat soba noodles come spread in a thin layer on a bamboo mat, ready for dipping. As a main course, there is udon with duck or seaweed, or tempura prawns. The broth is delicious, spiced with tiny shreds of lemon peel and mysterious greenery, but the white-jacketed wait staff is happy to explain what to do with the myriad sauces, soups, and garnishes that fill the table. In the evenings, sashimi is served with sake. At either place, be sure to try the green-tea ice cream for dessert.

RESTAURANT IN A STORE

While you're waiting in line for a table at **TAKASHIMAYA'S TEA BOX** (693 Fifth Avenue, between 54th and 55th Streets; 350-0100), you'll probably notice something you want to treat yourself to on the way out, such as the store's own loose teas and homemade chocolates, or an antique box or teapot. Luckily, the line is usually short—Takashimaya's lower-level gift area could do serious damage to your wallet. Given the store's extraordinary style, it's not surprising to encounter a menu offering grilled-cheese sandwiches on black sesame toast, smoked salmon on pressed rice with cucumber and wakame, or Earl Grey–tea ice cream



EAT TO SHOP: Tea Box.

Photographs: top, Robert Wright; bottom, Kenneth Chen.

FOOds

with green-tea shortbread. What's unbelievable is the prices for this delicious, imaginatively presented Anglo-Japanese fare. At $15, the "tea box bento" is by far the most expensive entrée; on any given day, its compartments might hold sliced seared steak, scallops on roasted scallions, sticky rice, and poached salmon.

SORBET

Mention sorbet, and people tend to mention **E&O** (100 West Houston Street; 254-7000). Amid the birdcage lamps, bamboo banquettes, and slow-turning fans of one of Nell Campbell's always impeccably cool restaurants lies sorbet paradise. Eating the dense raspberry concoction, which is topped with the freshest sprig of mint, seems like swallowing the real fruit. "Not too icy," one power-luncher agrees between bites of pad Thai. The coconut is just as successful; with little bits of fruit giving consistency. But shockingly, the source of the sorbet nirvana, the waiter confesses, is not some brilliant sous-chef toiling night and day in the kitchen but Ciao Bella, which you can purchase in most good supermarkets. So it turns out you can take a pint home on any sultry night—or stop by '21,' the Lobster Club, Blue Ribbon, and even Nobu for a couple of scoops in a fancier locale.

I CAN'T BELIEVE IT'S NOT HOMEMADE: Ciao Bella sorbet.

RISOTTO

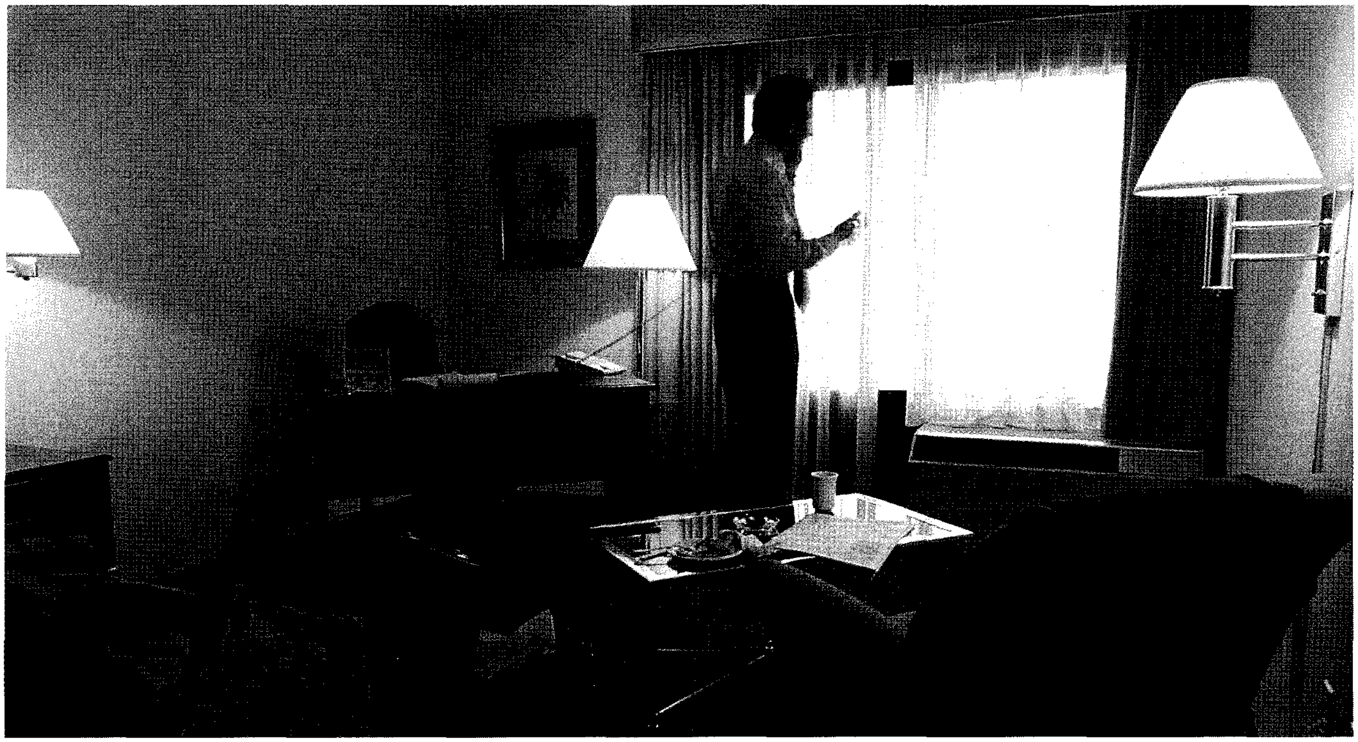
Terrance Brennan has been trying to lose his signature risotto at **PICHOLINE** (35 West 64th Street; 724-8585) for years, if only for variety's sake. It's just that no one will let him. "It has been the same risotto since we opened almost four years ago," Brennan says. "It started out as a fall dish, with pumpkin. Then in the winter, I replaced it with squashes, and in the spring, fava beans, and in the summer, corn. I've tried to take it off the menu, but every time, I get a resounding 'No!' " And no wonder. In Brennan's hands, this classically delicate Italian staple becomes an intense, multi-sensory fugue, a powerful blend of contrasting culinary strains. Brennan starts not with the traditional Arborio rice but with the firmer vialone nano variety, and a rich "double chicken" mushroom stock. The chef then mixes in a combination of wild mushrooms, duck confit, and white-truffle oil, and serves it in a copper pot—all the better to hold in the noted aroma for a single explosion when the lid is lifted. Picholine's risotto has an Italian pedigree, but French ingredients make it as robust as a cassoulet. Still, the whole thing comes off as distinctly New York, with an earthy heartiness that seems as Yankee as Thanksgiving. "It's definitely my personal twist. And I'm an American," says Brennan. So let's claim this one for our own. After all, nothing could be more classically American than a glorious hybrid.

LOVE CONNECTION: March.

ROMANTIC RESTAURANT

If it hasn't been scientifically proven that violin-playing waiters and aggressive mood lighting do not have aphrodisiac properties, it should have been. What's needed is subtler, the appearance of ease masking an underlying excitement. Such is the ambience at **MARCH** (405 East 58th Street; 754-6272), a New American restaurant co-owned by Wayne Nish and Joseph Scalice. Housed in a turn-of-the-century townhouse, it has an artful, understated drama (though they do bring the entrée enclosed in one of those little copper domes, which they theatrically remove at your table). The food is superb, if rather expensive. The seasonal menu is a $63 prix fixe. Honorable

Photographs: top, Kenneth Chen; bottom, Robert Wright.



Another grey hotel room.

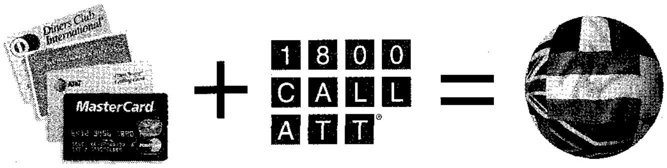
Another view of the parking lot.

Nothing about it was like Buenos Aires.

I ordered a steak from room service and called Abuela.

I could see her smile.

Suddenly, I realized the room wasn't grey.



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Foods

mention: If the mood should strike in the summer months, the garden at **LA CIGALE** (231 Mott Street; 334-4331) is certain to heighten it. The year-old American bistro opens out into an outdoor space in which owner Katie Ward (along with gardener Roger Miller) has built a romantic fantasy. Tiny blue votive candles dot the tables, which are set against a mix of 45 varieties of plant life, including Casablanca lilies, climbing hydrangea, and star-shaped flowers (which, appropriately, bloom in the evening). By midsummer, the crickets move in, and the whole effect is just not of this city.

CHOCOLATE

The New York outpost of Paris's **MAISON DU CHOCOLAT** (25 East 73rd Street; 744-7117) shares its posh Upper East Side block with the jewelry store Reinstein/Ross, and it is every bit as devoted to extravagantly tasteful works of art. Maison's confections are renowned for their intense flavor combinations and for their infusions of herbs like bay leaf and thyme, but the best measure of the brand's quality can be experienced in its Mendiants, a highfalutin version of dime-store almond bark. Roasted hazelnuts, pistachios, and almonds are mixed, along with Malaga raisins and chunks of orange zest, into Robert Linxe's famously smooth chocolate, which sets into a long sheet with bumps and ridges. Available in dark (with a 65 percent cacao content) and milk (50 percent), the sweet-and-salty Mendiants were sold only in cellophane satchels until a year ago, when someone smart started displaying the appealingly misshapen bark loose. Since then it's become Maison's biggest seller, at the hefty—but entirely worthwhile—price of $51 a pound.

TEA SALON

Depending on which side of the Chunnel you prefer, two tea salons hold court as the best in the city. The incredibly tiny **TEA & SYMPATHY** (108 Greenwich Avenue; 807-8329) is the first step in owner Nicky Perry's "Little London" crusade: "I want to put a pub on the corner, buy a movie theater to show English films, and have an English taxi for deliveries," she explains. Her traditional London tea, clotted cream and all, is served in a hodgepodge of china with finger sandwiches, scones, and sugary cakes. Thanks to Albert Watson, a constantly revolving crowd of fashion-world Brits bumps elbows with the Greenwich Village locals. The equally decadent **DANAL** (90 East 10th Street; 982-6930), modeled after Daniel Saltiel's favorite Parisian salons, will charm you with upscale bites of sliced apple and Brie, smoked salmon and crème fraîche, and homemade cakes and tarts as you sip tea among East Villagers against a landscape of luscious antiques. "The food here is hearty, not dainty," says Daniel. "We keep the crusts on." While Ms. Perry boasts of model patrons—"Kate has a thing about the treacle pudding"—Daniel counters with his own stable of "big French stars" who come by every time they breeze into town.

THE SHOW MUST LET OUT: Mike's American Bar and Grill.

UNCROWDED THEATER RESTAURANT

Because **MIKE'S AMERICAN BAR & GRILL** (650 Tenth Avenue, near 46th Street; 246-4115) is one avenue over from any theater you might stroll out of and has a space that's blessedly too small, you will never sit next to even one busload of ladies still marveling at how good Julie still looks, or wondering whether there really isn't a café nearby called Smokey Joe's. Now, that doesn't mean Mike's has no appreciation for the world of make-believe. After all, there is currently no Mike at the restaurant. The food is not that American. Much of it isn't grilled. Mike's doesn't have the standard leather banquettes; rather, the décor changes radically, sometimes uproariously, every few months (there have been tributes to Mary Tyler Moore, British punk bands, and Heaven and hell—the room was divided down the middle, sacred on the cotton-clouded right, profane on the red-lacquered left). The food, however—marinated pork chops, jam-packed fajitas—is as spicy as a one-man show by John Leguizamo. But the most surprising aspect of this postcurtain restaurant is that though Mike's staff is at least as young as, and so much cuter than, the cast of *Grease*, not one waiter will ever "enhance" your meal by telling you about how he almost got the lead in *Smokey Joe*. The ladies on the bus like that stuff.

Photograph by Steven Freeman.

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1970 Prudential is the first major insurance company to offer individual variable annuities.

1992 In Hurricane Andrew's wake, Prudential pays claims of $1.5 billion to help policyowners recover from the devastation.

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1996 Prudential Investments, Prudential's new consolidated money management unit, forms and quickly introduces a top selling variable annuity and wrap-fee mutual fund program.

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- Managing over $300 billion in investments on behalf of policyowners and investors
- One of the largest real estate brokerage networks in the country, with more than $52 billion in sales transactions in 1995 alone

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SOME WAITERS HAVE THEIR EYE ON AN ACTING CAREER. AT CHANTERELLE, IT'S ALWAYS ON THE CUSTOMER.

THE ART OF WAITING

A waiter's job is not to be a conveyor belt with legs. Nor is he or she pushing plates and grinding peppercorns in hopes of becoming your new best friend, your Stepin Fetchit, your confessor, your straight man, or your punching bag.

In the best of all possible restaurants, a waiter is there to serve as your most accessible conduit for understanding and appreciating every aspect of what that restaurant has to offer. That's why it is actually to your advantage to let him be in charge of you, rather than the other way around.

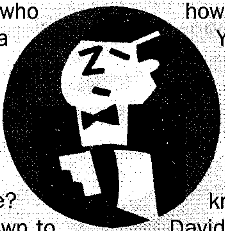
On the other hand, there are certain things a waiter should never do. A waiter, for instance, should never run; I don't care if the restaurant's on fire, because if he panics, everyone else does, too. A waiter should never touch his face, or worse, a customer; a waiter should never tell me his name unless he's going to marry my daughter; should never leave off the prices for the specials; and a waiter should never take verbal abuse from you—that's for maître d's and managers.

Face it. You are rarely going to have a good time in spite of your waiter. You might because of him. Think of him as a combination of Mr. Wizard, Yoda, and Jeannie.

And the best of all possible restaurants for reveling in this amalgam of knowledge and knack is **CHANTERELLE** (2 Harrison Street; 966-6960). Sure, it helps to be sitting in a roomy Queen Anne chair amid the kind of spare elegance you can never quite edit it all down to in your own home, aware that David Waltuck's edible artistry is only a fish knife away. But great food and a good seat are never enough. Wonderful as David Bouley's cooking is, I always sat in his dining room feeling abandoned, not quite sure who to turn to, thinking my real waiter was on a break and everyone else serving me was just pitching in.

What Karen Waltuck has coordinated on the floor at Chanterelle, however, is something I've never found in any restaurant of this caliber—a staff without hierarchy. Oh, there are captains, but you won't know who they are. Everyone wears the same outfit—open white shirt and black pants (no tie has ever made a waiter sharper, or food taste better, for that matter). There are no buspersons either.

Instead, any person taking your order, pouring water, decanting wine, boning fish, or clearing a table can deftly answer any question you have, from whether the seafood sausage contains scallops (yes) to whether Riesling's too tricky a wine to drink with it (probably) to what's on the cheese tray, who the artist is who designed this season's menu (a different one is featured every six months), and, oh, by the way, where is the bathroom?



Why is Chanterelle able to glide through most evenings like Baryshnikov across Bakelite?

- Because the Waltucks sit down to dinner with their staff nightly.
- Because David initiates monthly menu changes with tastings.
- Because the Waltucks insist the staff dine as guests once a year so they don't lose the ability to see the restaurant from the client's vantage point.
- Because they don't demand their staff be at their beck and call five nights a week but rather encourage their pursuits as painters, potters, and dancers.
- And because the Waltucks respect their staff's eagerness, enthusiasm, and judgment. Never hovering or lingering, hawking or sweet-talking, these very distinctive-looking young men and women move gracefully and surely through this spacious room, doing what all wait staffs should do: anticipating what you need next.

"Diversity is what I look for when I hire people," says Karen Waltuck. "After all, how else can you understand New York and New Yorkers unless you live here with the desire to experience as much as you can? But everyone working here shares one thing in common. They're smart. They know how to think. And because David can't help himself, he has made them as excited to taste a tart of wild strawberries as he is."

Karen's advice for other restaurateurs not as blessed may not be what they want to hear. "Treat your staff well. What happens behind the scenes is reflected in what happens onstage. David says you have to be careful or 'the bitterness gets in the soup.' We are so proud of these people, and proud of how they present our work. We couldn't do it without them." I want to work for her.

HAL RUBENSTEIN

BORN TO SERVE: The wait staff at Chanterelle.

Chanterelle
2 Harrison Street

Illustration by Steve Savage.

Foods

SOUP SHOP

We hate our choice here. We would much rather have found some out-of-the-way stand selling superior soup for a buck a bowl and run by some charming couple. But the fact is, the best soup shop we've tried—out of the many that have sprouted in the past year—is **SOUP KITCHEN INTERNATIONAL** (259A West 55th Street; don't bother to call), the hole-in-the-wall run by Al Yeganeh, *Seinfeld's* infamous Soup You-know-what. The much-discussed lobster bisque, among others, is worth the detour from midtown. (Or take Kramer's Reality Tour, advertised on the building next door.) The prices seem high at first glance—varying by the soup you select, from around $6 for the small size to $20 for a quart—but they include more than enough extras to make a good-size meal: superior bread from Tom Cat Bakery, fresh fruit, a chocolate mint. The service, on the other hand, is worse than you'd expect—and genuinely mean, not in a fake-surly Ed Debevic's sort of way. Contempt never tasted so good.

WINE STORE

The best place to find a bottle of Gallo to down with dinner is probably the joint on your corner. The best source for a 1789 Madeira is probably a Sotheby's auction. But for everything in between, try **CROSSROADS WINES & LIQUORS** (55 West 14th Street; 924-3060). This crowded shop is peerless for straddling the high-low divide: Cheap (but very satisfying) Australian Cabernets coexist with bracingly expensive Burgundies. Crossroads is much smaller than Astor Wines & Spirits—though that much larger store is barely better stocked—and lacks the prestigious name of Sherry-Lehmann or Garnet. All the same, a surprising number of wine snobs know about this place. Even for high-ticket items, prices are relatively modest, perhaps because of the been-here-30-years-shabby surroundings. And if you have a particular or tricky request—say, that '61 Latour you never thought you'd find—the cheerfully gruff owner, William Abramsky, or one of his staff will scratch around his network of sources for as long as it takes.

SALAD BAR

Those controversial sheep cloners may have been inspired by the Manhattan salad bar, where trays of sliced and diced food appear in identical, unappetizing arrangements on alternating street corners. Of course, the potential of the salad bar is squandered on this setup; the self-service bar is the ideal vehicle for offering a choice of fresh, seasonal ingredients in combinations dictated by personal taste and the whim of the chef on any particular day. Our favorite salads reside on Maury Rubin's starkly minimalist bar at the **CITY BAKERY** (22 East 17th Street), where unsurpassed quality transcends exceedingly limited quantity. This is a streamlined, superior selection of mostly organic, local

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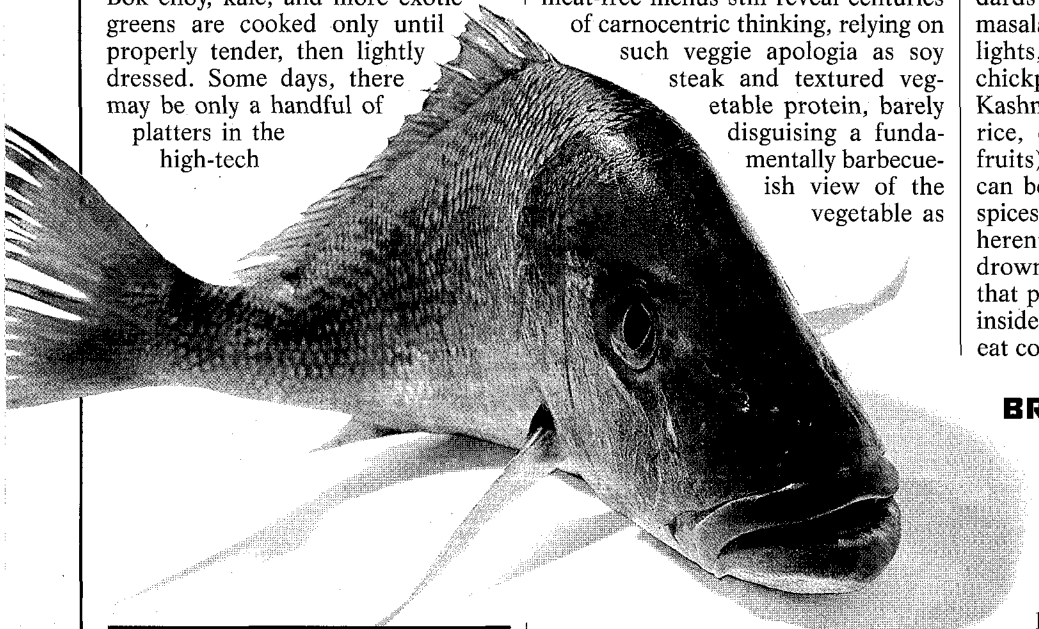
Photograph: opposite page, Erik Rank.

FOODs



FISH TALE: Petite Crevette.

produce, fresh from the nearby Union Square Greenmarket, tampered with only enough to evoke the naturally perfect flavor of each item. Cauliflower, broccoli, and fennel show up singly or tossed in pasta or grain salads, and we understand implicitly what there is to love about such humble vegetables. In season, the tiniest, sweetest cherry tomatoes nuzzle chunks of creamy fresh mozzarella. Bok choy, kale, and more exotic greens are cooked only until properly tender, then lightly dressed. Some days, there may be only a handful of platters in the high-tech chrome trough; Rubin's triumph, though, is in making you crave every single one of them. (For an animated recitation of the day's menu, call 366-1414, extension 1.)

TIRAMI SU

It's a dessert I often ordered but never got, this lump of cheesy goo covered with enough chocolate dust to powder a baby's bottom and a medicinally alcoholic aftertaste. I'd watch other tables scarf it up and wonder what I was missing. They love it at Bar Pitti. They love it at Coco Pazzo. They practically dance in the plate at Fresco. I would order tartufo and sit back feeling like someone who didn't know the secret handshake. Until **TORRE DI PISA** (19 West 44th Street; 398-4400) passed a plate under my nose and suddenly I heard angels singing along with a concertina. It doesn't look like anyone else's version. Sort of mushy and slight, more free-form than geometric, and very yellow. But the mascarpone goes down like fingers grazing the small of your back, and though you hardly see it, the chocolate is there to fulfill, not to tease. The Tower of Pisa can't help but lean. Now you can't, either. That's what happens when you swoon.

VEGETARIAN RESTAURANT

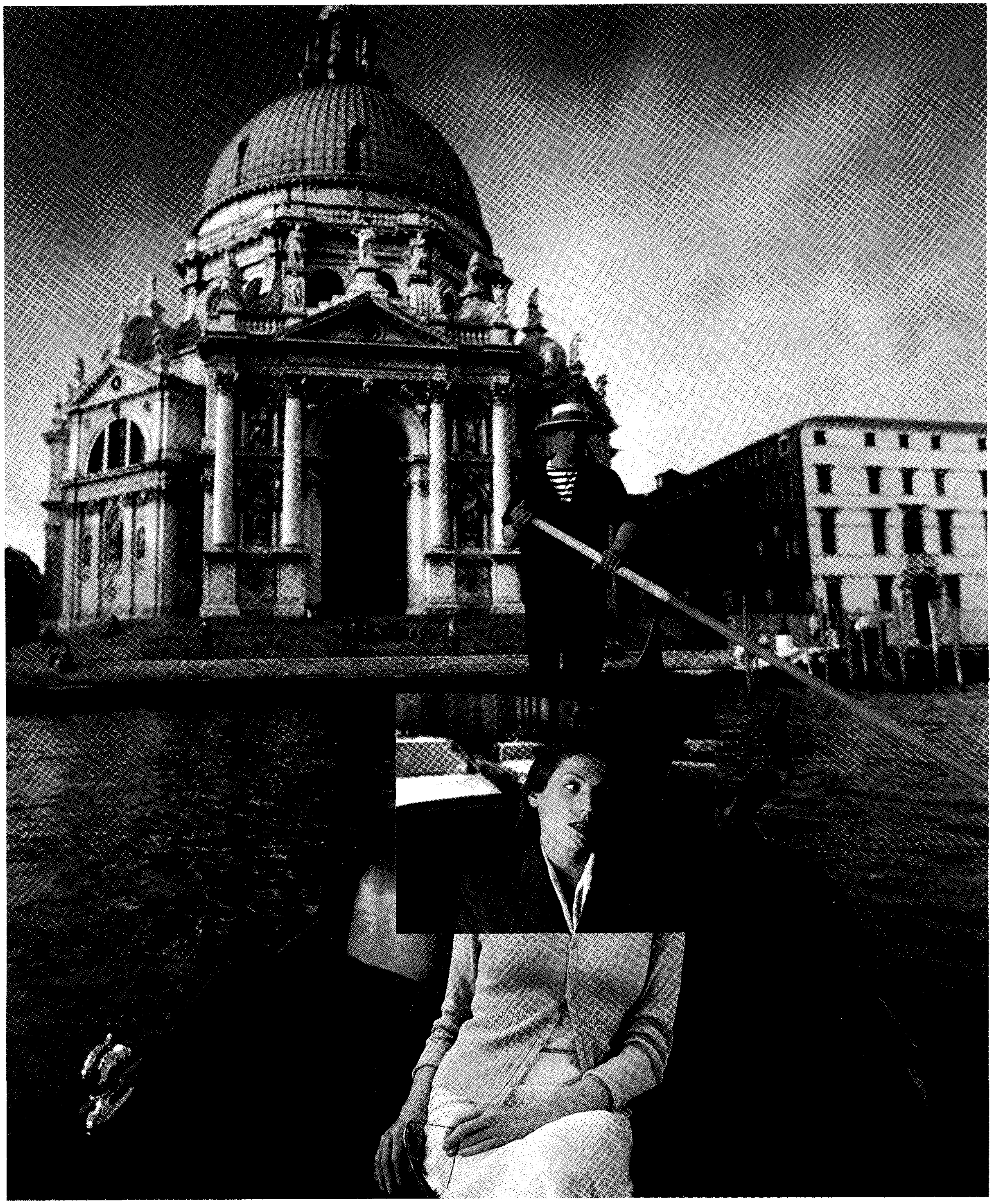
Western cuisine suffers from a basic misconception of the vegetable. Good though their intentions may be, most meat-free menus still reveal centuries of carnocentric thinking, relying on such veggie apologia as soy steak and textured vegetable protein, barely disguising a fundamentally barbecue-ish view of the vegetable as "side." When going veggie, then, the gourmet is best advised to go ethnic. New York offers two excellent options. The first and most spectacular is **HANGAWI** (12 East 32nd Street; 213-0077), a quiet, softly lit, Buddhist-temple-like dining spot where shoeless diners sit at floor level with their legs dangling in cozy recesses under the tables. The food is amazing: elegantly presented and olfactorily expansive, these root, mushroom, and squash confections are a rare combination of exotic and delicious that amply rewards a tiny bit of adventurousness. The clueless are abetted by a prix fixe menu that serves two for about $100, and while some items sound in print as though they came straight from Yoda's cave—pounded mountain root, anyone?—when they arrive in smooth black bowls, the dishes quickly dispel any doubts. Korean cuisine works on a dialectic—hot and cold, spicy and bland, rough and smooth—and the meal proceeds as a series of meditations on, say, the warm sweetness of pumpkin porridge, followed by the colorful sponginess of yellow, red, and green pancakes. The mushroom dishes are a fungal symphony, mixing smooth, rubbery, and crunchy textures in a sweet-and-sour sauce. And the aforementioned root, a todok, is pounded, sliced, and marinated in spicy kochung paste—fibrous, chewy, and fantastic. Hangawi's close second is **MAVALLI PALACE** (46 East 29th Street; 679-5535), a supreme South Indian restaurant—the best in the city—that has perfected such standards as the potato-and-onion-crêpe masala dosai yet adds more-exotic delights, like anardana (a mixture of chickpeas and pomegranate) and Kashmeeri pullav (a spicy mélange of rice, carrots, peas, nuts, and dried fruits). The dishes at Mavalli Palace can be fiery, complex, or sweet, with spices focusing and augmenting the inherent flavor of vegetables without drowning them in the curry sludge that plagues much of 6th Street. Step inside these doors and you may never eat cow again.

BROOKLYN FISH PLACE

Knowing what to do with a piece of fish is a bedeviling question that confronts almost all fish buyers. Face it, it just lies there like the proverbial dead fish. You will get expert advice at **PETITE CREVETTE** (127 Atlantic Avenue; 718-858-6660), at the southern tip of Brooklyn Heights. On site is stream-of-consciousness chef Alan Harding (he used to be at Nosmo King), who will sell you fish or cook it in any number of ways—from plain old cornmeal to sublime ginger beurre blanc. Owner Neil Ganic, also a gifted chef, runs **LA BOUILLABAISSE** (145 Atlantic Avenue; 718-522-8275) up the street (the No. 3–rated bistro in Zagat) and is his own biggest customer. The selection of fish is small but always interesting and has that aroma of sliced cucumbers that means fresh. Buy some; take some home. The takeout side dishes include a pepper-and-white-bean bruschetta that you should claim as your own. Your dinner guests will think you are a majorly clued-in foodie.

Photograph by Steve Wisbauer.

Let us take you from everyday to everywhere.



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Services

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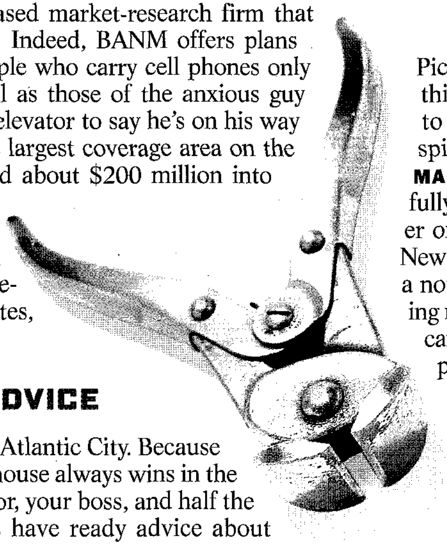
CELLULAR PHONE SERVICE

Hypercompetitive cellular-phone companies keep customers guessing by forever tinkering with their discount deals and off-peak pricing plans, so it's best to identify the provider that offers the best service and stick with it. For our money, that means **BELL ATLANTIC NYNEX MOBILE** (800-443-2355). "They are not necessarily the cheapest service in town, but they have excellent coverage, a wide variety of service plans, and the most retail outlets," says Mark Lowenstein of the Yankee Group, a Boston-based market-research firm that tracks the wireless industry. Indeed, BANM offers plans tailored to the needs of people who carry cell phones only for dire emergencies as well as those of the anxious guy who calls his wife from the elevator to say he's on his way up. The firm, which has the largest coverage area on the East Coast, recently dumped about $200 million into improving its service and just launched an upgraded digital system for tech junkies that offers such specialties as e-mail, stock quotes, and tap-proof connections.



FREE TAX ADVICE

You want to gamble? Go to Atlantic City. Because when it comes to taxes, the house always wins in the end. So though your neighbor, your boss, and half the guys on the crosstown bus have ready advice about how to tame those 1040s, take your questions to the only folks who can answer them with authority: the Feds. Come tax time every year, the IRS sprinkles the city with a few dozen trained advisers whose only task is to help you make sense of those subtotals and deductions. Conspiracy theorists may find the supposed benevolence a bit suspect, but unless you've got an accountant on your side, this is probably your best bet for avoiding an audit. To find the **VOLUNTEER INCOME TAX ASSISTANCE** site nearest you, call 800-829-1040.

WEDDING PLANNER

Picking a groom is hard, a dress harder still, so the last thing most brides, even type-A New York brides, want to worry about is the relative merits of individual spinach quiches and shrimp cocktail. Event planner **MARCY BLUM** (251 East 51st Street; 688-3057) gracefully handles all such conundrums. Do we hear the mother of the bride breathing a sigh of relief? Trained at the New York Culinary Institute and the Cordon Bleu, Blum is a notorious stickler. After she has planned, micromanaging minions are dispatched on the big day—are the votive candles next to the hors d'oeuvre? Where should we put the flasks for the groomsmen? Her fee is based on number of people and location, and Blum insists a fabulous wedding is possible on a lower budget (whereas the legendary Robert Isabell won't lend his services to anything less than a $25,000 affair). If brides-and-grooms-to-be just need some advice on how big to make the dance floor, Ms. Blum

Photograph by James Worrell; styling by Philippa Brathwaite; leather tool from Artbag.

Services

consults ($100–$150 an hour) and will reveal some of her secrets in her forthcoming book *Weddings for Dummies.* Most important to Blum is letting the personality of the couple shine through: "There's no such thing as a Marcy Blum wedding except for Marcy Blum's wedding," she declares.

GARDENING SERVICE

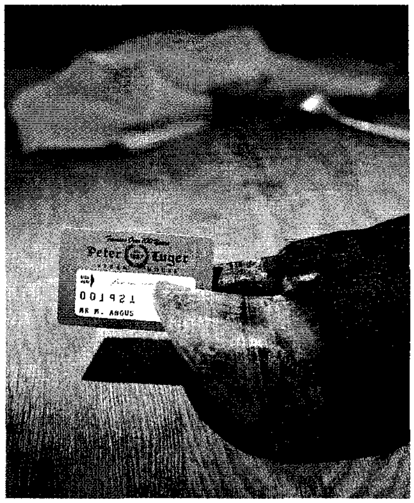
Nobody will devote more TLC to your precious patch of urban soil than Maggy Geiger from the **WINDOW BOX** (217 East 27th Street; 686-5382), who has been digging up gardens around the city for 22 years. "If you're someone who wants a real garden and not just a collection of expensive artifacts, she'll give it to you," says Wave Hill director of horticulture Marco Polo Stufano. "It comes from just really loving the earth and plants." Despite her upper-crust training at the world-renowned Wave Hill Gardens in the Bronx—along with multiple gigs catering to Fifth Avenue matrons and celebs like Richard Avedon—Geiger seems just as happy working on your personal rooftop green space as she is designing the elegant planters in front of the Carlyle Hotel. As for in-house vegetation, she's equally savvy in the realm of indoor plants and will do floral arrangements for special occasions. "I love talking to people and seeing what they want, because plants are like people," Geiger says. "They move, they grow, and they change." Rates run from $50 to $150 an hour depending on the job.

LOCAL CHARGE CARD

Real insider cachet is conferred by the house card at **PETER LUGER** (178 Broadway, at Driggs Avenue, Brooklyn; 718-387-7400), the venerable Williamsburg steakhouse. Many people don't realize that the Luger card even exists; after all, part of the Luger lore, along with the legendarily rude waiters (less fact than romantic fiction—the service is actually fine) and the superfluous menu (steak for two, steak for three, etc.), is the restaurant's notorious cash-only policy. Unbeknownst to many, however, it also accepts its own card. No secret handshake necessary—just fill out the simple application and watch your mailbox in a week or two. Then go to Luger with some friends and smile as they raise a collective eyebrow when you whip out the card at the end of the night. Cheap social climbing? Sure. But it gives you an excuse to eat more steak, and what's wrong with that?

PHOTO CONSERVATOR

If the dog munched your Man Ray or someone spilled acid on your Ansel Adams, you'll want to call **ANA HOFMANN** (Ana B. Hofmann Conservation of Photographs, 145 Vail Lane, North Salem, N.Y.; 914-669-5915). "She's a miracle worker," says Karen Marks, director of the upscale Bonni Benrubi Gallery. Hofmann combines her training in chemistry and fine art to work on the prints of many nineteenth- and twentieth-century masters, including Brassai, Stieglitz, Weston, Cameron, and Fenton. "She's thorough, she's prompt, and she's very price-competitive," says Monika Half, a former fine-arts-photography specialist at Christie's. "When you get the work back from Ana, it's like the damage was never there." Though her studio is outside the city, Hofmann makes regular trips into town and will pick up and deliver your photograph.



CARNIVORE'S DELIGHT: A Luger card.

WATCH REPAIR

These days, a sort of polarization holds sway: Lots of low-end retail establish-

FLOWER POWER: Horticulturalist-for-hire Maggie Geiger has the tools to care for your greens.

Photographs: top, Jason Schmidt; bottom, Erik Rank(3).

ments, like drug stores and discount stores, will sell and install a watch battery for you, and some will poke around in a crude attempt to fix rudimentary mechanical problems. On the other end of the spectrum are the high-end midtown specialty shops, where you'll get excellent service—but at high-end midtown prices. A happy medium can be found at the **CLOCK REPAIR PEOPLE** (299 Seventh Avenue, between 7th and 8th Streets, Brooklyn; 718-768-1318), an extremely friendly Park Slope storefront that's been run by the same family since 1941. As the shop's name implies, the staff fixes and sells clocks as well as watches. Prices are gentle and service is unfailingly courteous and professional, whether you bring in a Rolex or a $5 Canal Street special.

NEW ALTERNATIVE THERAPY

Consider it a little slice of heaven in Hell's Kitchen: the **GENESIS CENTER** (410 West 53rd Street; 957-8722). Reclining on a table inside the Genesis—a cuboctahedron-shaped recent invention that transmits sound waves evenly throughout the body—is a sublime de-stressing experience known as bio-entrainment therapy. Think of the sensual tingle provided by resting your hand on a stereo speaker (one that's playing lush New Age-y songs, not Nirvana) and multiply by 100. The Genesis gives new meaning to the phrase *full-body massage*—even your inner organs will feel refreshed.

BUTCHER

Annoyingly, most butchers seem to keep bankers' hours. You can get around this by finding out who delivers. Simchick's in Turtle Bay, and Ottomanelli Brothers on the Upper East Side, for example, can be trusted to bring gorgeous prime steaks to your midtown office, or leave them with the doorman, on relatively short notice. But some purchases require attention to detail, a pressing of the flesh, so to speak. At **JEFFERSON MARKET** (450 Sixth Avenue, near 11th Street; 533-3377), they understand that weekends and evenings are when most people find the time to shop; doors are open seven days a week, Monday through Saturday until nine and Sunday until eight. The megastore selection of top-grade, reasonably priced meats is made more amazing by the fact that Jefferson also carries seafood. Although it is popular and sometimes crowded—if you want the place to yourself, go at about eight on a Saturday night—you won't see cars with Jersey plates parked three-deep at the curb the way you will at Citarella.

NEED A LIFT? Easy riding with Tel Aviv Car Service.

CAR SERVICE

Even for the most resilient New Yorker, there are certain times when the walk is too far, the cabs are all taken, and the subway just won't get you where you want to go. Enter the car service. **TEL AVIV CAR AND LIMOUSINE SERVICE** (139 First Avenue, near 8th Street; 777-7777) will get you to your destination without surly speed-freaks at the wheel or a vanilla stench in the air. In addition to a polite, knowledgeable staff and a clean fleet of 339 cars, Tel Aviv can generally provide you with a ride anywhere in Manhattan within 15 minutes of calling, 20 to 25 minutes during rush hour. Competitive prices (starting at $10 for a local trip; $20 to La Guardia from Manhattan) and a good sense of geography (including the outer boroughs) distinguish theirs as the best ride in town.

BUSINESS CARDS

Instead of ordering top-of-the-line business cards from Kate's Paperie or Cartier, the savvy home-office entrepreneur might avoid bankruptcy before business has even begun by visiting a Hallmark store, where five minutes and five dollars will get you 50 customized professional cards. Selected **HALLMARKS** (708 Third Avenue, at 44th Street, 986-9436; 501 Seventh Avenue, at 37th Street, 869-0445; 11 West 42nd Street, 302-4399) feature the CardExpress machine, which allows you to select from fourteen card formats and 62 logos. Once you punch in your information, you've got everything you need to network. If the temptation to insert the Little Mermaid next to your fax number can be resisted, people will never know your cards came from a place that sells get-well teddy bears.

S&M-SUPPLY STORE

BODY WORSHIP (102 East 7th Street; 614-0124), with its sleek stainless-steel interior, high-end merchandise, and impressively artistic—if scary—window displays, is the Barneys of fetish boutiques. The shop even boasts its own clothing label, which has been modeled by the likes of Naomi Campbell, Cindy Crawford, and Howard Stern. "I didn't want my store to be dark and threatening," explains owner Arjan Khiani, who personally outfitted Madonna with her latex-and-vinyl second skin in the S&M-flavored video for "Human Nature." "I wanted shopping to be a beautiful experience—like sex." Khiani also

Photograph by Bernd Auers.

Service

promises "top-of-the-line customer service" and, for those so inclined, will even recommend the best hole-punchers at the new Cicada piercing gallery down the block.

EMERGENCY ROOM

In the case of a life-threatening injury, proximity obviously dictates which ER you visit. However, in the case of less serious injuries and conditions, you may want to keep a few facts in mind. For example, New York Hospital–Cornell Medical Center is world-renowned for its burn unit; NYU Medical Center has a top-flight cardiac unit; and Bellevue Hospital, where the vast majority of police officers are treated, may be your best option for gunshot wounds. But for general service quality and a level of care that exceeds the competition's, **BETH ISRAEL MEDICAL CENTER—NORTH DIVISION** (170 East End Avenue, at 87th Street; 870-9197) may be the city's best-kept medical secret. Formerly the highly regarded Doctors Hospital, Beth Israel North runs a relatively small-scale ER, treating just 11,594 patients last year (as opposed to larger hospitals like Mt. Sinai, whose ER clocked more than 77,000), most of whom were able to be diagnosed, treated, and discharged—or admitted—within a merciful two hours.

BEVERAGE DELIVERY

AMERICAN BEER DISTRIBUTING COMPANY (256 Court Street, between King and Butler Streets, Brooklyn; 718-875-0226) is your party provider for all things in the way of malt, hops, and fermentation as well as trendy spiked ciders, sodas, bottled water, mixers, juice, and alcohol-absorbing snacks. Spend $75 on the goods, and they'll deliver to Brooklyn for a $5 charge or up to 90th Street in Manhattan for $7.50. The small gratuity is more than made up for by the company's discount prices ($19.99 for a case of Saranac, for example) and easygoing nature—you're allowed to mix and match bottles in cases, something other services strictly forbid. Janet Marino Hays, one of the owners, emphasizes the company's dependability, extensive knowledge of microbreweries, and discriminating advice for malt-beverage compatibility (like, uh, "What beer goes best with Mexican?").

DRESSMAKER

The off-the-rack designs at **PIERRE GARROUDI**'s tiny boutique (139 Thompson Street, between Houston and Prince Streets; 475-2333) are, admittedly, not for Everywoman—they're floaty and sheer and very long, and if you would like to try one on, you'd better be a size 6. But Garroudi will make you a replica of anything in the store, or alter a piece to your specifications. His work is extremely detailed and intricate: One seemingly seamless white column dress is composed of 26 different pieces of fabric, and his wispiest dresses are triple-stitched. Prices start at $700 and run higher if you want Garroudi to create something from scratch—be it a stun-

---

WHERE TO FIND THE MOST PLEASING PUBLIC BATHROOMS

OH, WHAT A RELIEF IT IS

A polite line forms downtown in front of the city's best outdoor public toilet (**CITY HALL PARK**), a free-standing destination celebrating its third birthday this summer (65,000 flushes and counting). It's the model for a New York City public-john renaissance that never was—and a bargain: A quarter buys the place for up to twenty minutes.

For bladder emergencies elsewhere, you'll have to be stealthy. Shopkeepers aren't so enamored of the public's using their plumbing. But that's their problem.

In SoHo, we advise the silver-fixtured facilities of the **SOHO GRAND HOTEL** (310 West Broadway, near Grand Street). Hidden behind the second-floor check-in desk, they are accented by *faux*-linen towels that coo fabulousness.

Midtown's swankest restroom is at **HENRI BENDEL** (712 Fifth Avenue, near 55th Street). Reminiscent of a scene from Joan Crawford's 1939 movie *The Women*, the store's peach-hued chamber has an anteroom big enough to swing a ball gown in, and stalls with toilets *and* sinks.

A reliable spot on the Upper East Side is the **POLO RALPH LAUREN** store (867 Madison Avenue, near 72nd Street), where the white-tiled bathrooms are in the basement. Men are treated to framed pages of today's *Times* above the urinals; women get pretty pictures. Private toilets come with the American classics: individual cans of air freshener and a plunger.

With hot, thirsty days in the park coming up, remember the bathroom at **CLAREMONT STABLES** (175 West 89th Street). It's a slice of *Martha Stewart Living:* The Girl Scout–green walls and roll of toilet paper hanging casually from a hook evoke summer camps past; horses stomping by pleasantly rattle the door.

Don't scoff at the chains: **BARNES & NOBLE** (thirteen city locations) keeps out the riffraff by tucking the toilets in the back of the second floor or in the kids' section. The people's advocate is **KMART** (1 Penn Plaza; 770 Broadway, at 8th Street), which offers a clear diagram marking the way to the loo.

PATRICIA FALVO

PASTORAL POTTY: Claremont Stables is the place to go on the West Side.

Illustration by Steve Savage.

Photograph by Warren Salowe.

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CHEAP HOTEL

In recent years, the 150-room, century-old **HOTEL SEVENTEEN** (225 East 17th Street; 475-2845) has evolved from fleabag SRO to, as it not incorrectly bills itself, "New York's most notorious night-time drama." Forget about extras like a free airport-shuttle van, but for $90 a night (less if you can convince management that you're some kind of fabulous character), glittery amenities like in-house makeovers, rooftop fashion shows, and ridiculously canny concierges more than tip the scale. "It's like staying at an MTV set," says the hotel's 30-year-old manager, Billy Candis—and he's not speaking metaphorically. Recent guests include David Lee Roth and Alice Cooper, club-scene fixture Amanda Lepore lives there—and it's a fave photo-shoot location for Madonna.

SHOE REPAIR

There is nothing the wizards of leather at **T. O. DEY** (9 East 38th Street; 683-6300) cannot do to, with, on, or inside of a pair of shoes. Make an open-toe style from an opera pump? No problem. Create a slingback from a closed-back shoe? Easy. Sixty percent of their business is made-to-order footwear (a pair of custom-made red suede wedgies costs $450), both fashion styles and orthopedic models. They also fit shoes for children with problem feet and custom-craft or alter footwear for Broadway stars and sports figures.

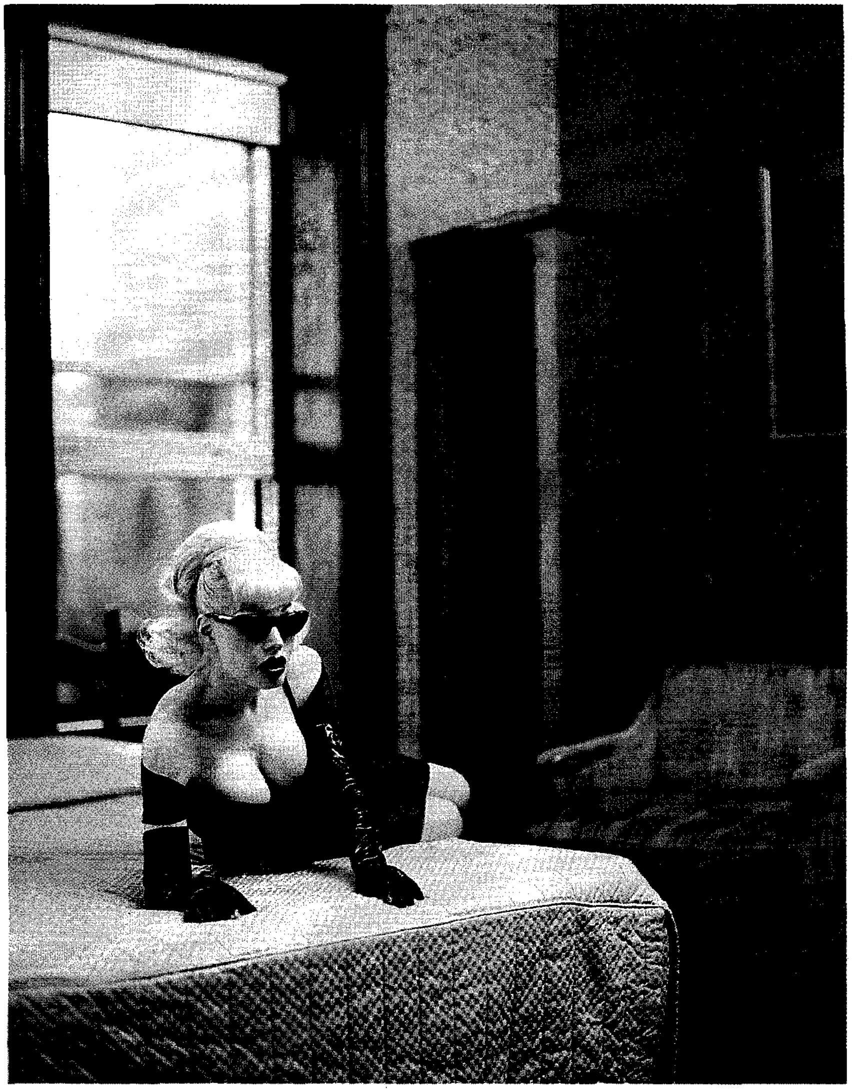
JEWELRY REPAIR

"There's hardly anything we can't tackle, regardless of what you bring in," boasts Earl Kahn of **MURREY'S JEWELERS** (1395 Third Avenue, at 79th Street; 879-3690). Indeed, the seven jewelers and watchmakers in the glass-enclosed workshop are all skilled in a variety of metal arts. Broken prongs on a platinum ring were remade and a cracked shank repaired ($250); the backs of a fabulous pair of mirror-image fan-shaped diamond-and-emerald clip-on earrings were magically transformed into a pin ($1,000); many small diamonds from someone's lifetime collection of boyfriends' gifts were removed and turned into a heart pendant ($600). Among the common jobs: restringing a graduated-pearl choker ($20); repairing a safety catch on an antique medal ($12.50); riveting a bale to a topaz pendant ($15). They can also do engraving, enameling, and stone cutting, and for the less extravagant, Murrey's does not turn up its nose at costume-jewelry repairs.

HAMPTONS TRAFFIC BEATER

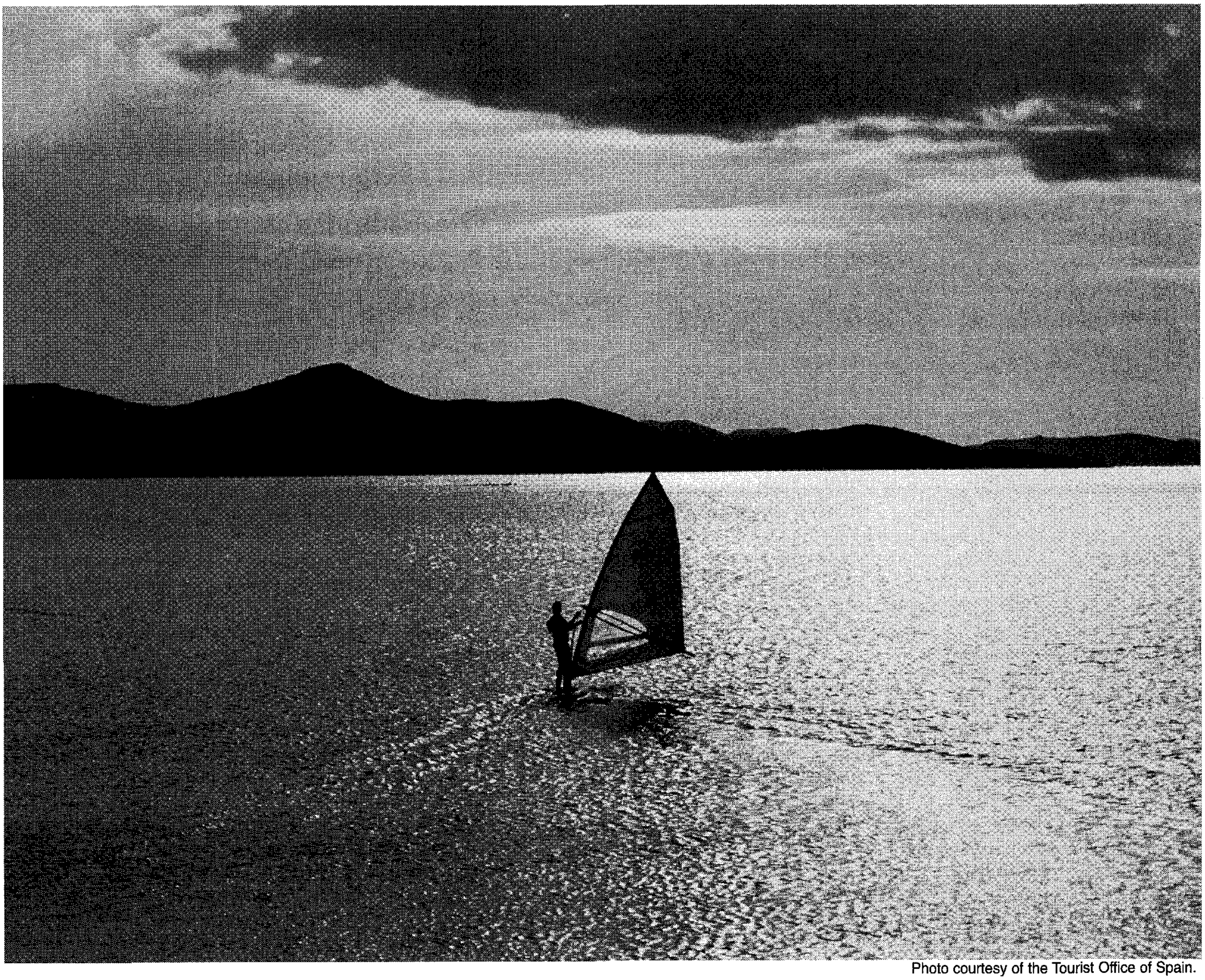
Nothing is more beautiful than the jam-packed Long Island Expressway viewed from a **PARAMOTOR**, the moped of the aviation world. Essentially a motorized parachute, this Johnny Quest contraption can fly a single person from Manhattan to the East End in two hours, weather permitting. And while it doesn't have the range of a Gulfstream V (a New York–Tokyo commute is out of the question), the Paramotor, priced between $7,500 and $10,000, is arguably the best value on the market. Most important, it qualifies as an ultralight. The upshot: no pilot's license required.

Paramotor-type aircraft have been around since 1988, when an enterprising German patented the primitive Pago Jet (the throttle was controlled by biting on a pressure-sensitive mouthpiece). Four years later, Alan Peseri of Oyster Bay, New York, founded Paramotor Inc. (516-922-



HEARTBREAK HOTEL: No, she doesn't come with a room at Hotel Seventeen.

Photograph by Minh + Wass.



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1032), offering a more sophisticated product, with a frame made to military spec by Liberty Aerospace, which also manufactures parts for F-15's and Sikorsky helicopters.

The facts: The Paramotor can be hand-assembled in five minutes and fits in the trunk of a Miatta; you need only ten feet of space to take off and land (a Paramotor landed in the ring of the Riddick Bowe–Evander Hollyfield fight in Vegas); top speed is 75 mph; and it goes as high as 12,000 feet. To prevent getting sucked into the engine of a 757, follow the three Paramotor commandments: Don't fly after dark, or even in the dusk; don't fly into clouds; stay three to five miles away from major airports.

If the engine stops, the Paramotor's parachute floats to earth like a dandelion seed, ten times slower than a conventional skydiver chute. Since the sport's inception, only two fatalities have been reported (both were novices who landed in trees).

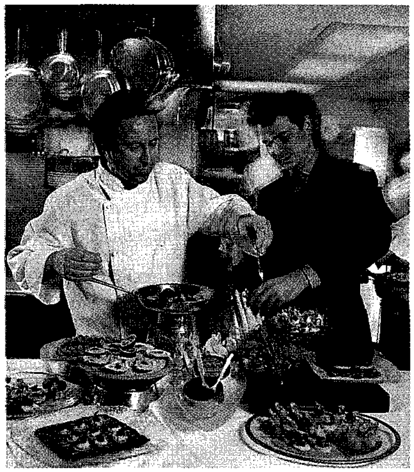
Has anyone actually traveled from Manhattan to the Hamptons via Paramotor? "Not that I know of," says Peseri. "But it can be done. I've flown from midtown to St. James, New York. That's a two-hour flight." More good news for Hamptons commuters. Paramotor Inc. is testing a new engine that is thirteen pounds lighter than the current model and 30 to 50 percent more powerful, and that includes an electric starter. As for sales and service, a new Paramotor dealership and training site opened last month in East Moriches, on Long Island.

MASS TRANSIT

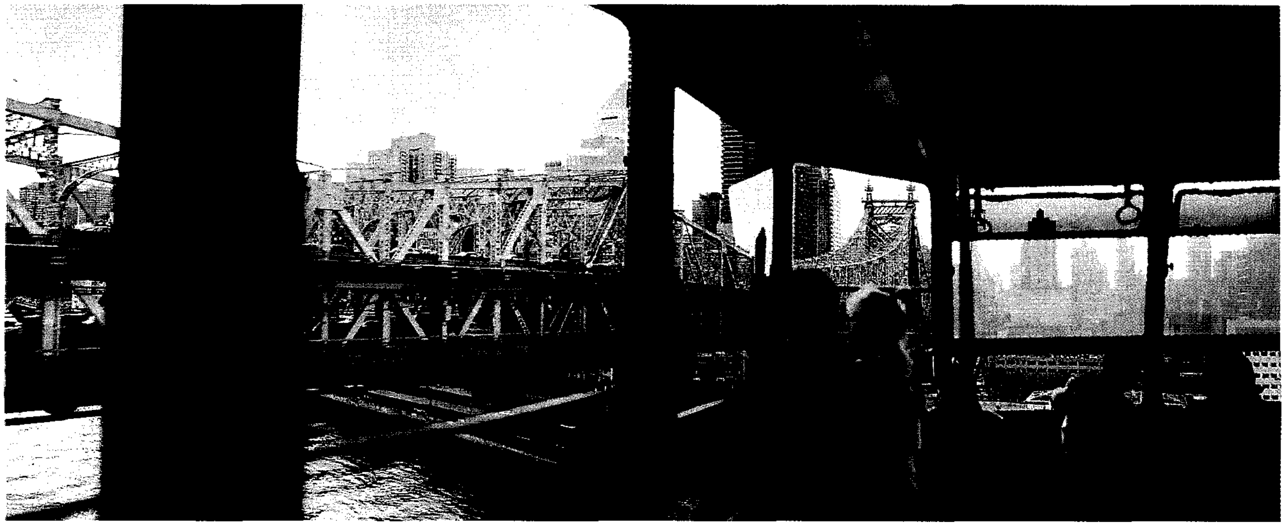
New York's subway system is still one of the engineering marvels of the twentieth century, and the buses are still—well, the buses are still the buses. For a better taste of how much fun mass transit can be, take a ride on the **ROOSEVELT ISLAND TRAMWAY** (Second Avenue at 59th Street; 832-4543), one of the most refreshing transportation experiences Manhattan has to offer. The Tram operates from 6 A.M. to 2 A.M. (till 3:30 A.M. on weekends), with cars leaving the Manhattan side every fifteen minutes (twice that often during rush hour), and it even has its own token—a much niftier one, we might add, than the diminutive subway slug (which is also accepted). The 3,095-foot trip costs $1.50, takes about four minutes, and provides a magnificent view of the East River and the Queensboro Bridge. Here's a hint: Try to time your trip so that you'll be Tram-borne around sunset.

CATERER

Classic catering institutions like Glorious Food and Tentacion will forever be serving up dishes as exquisitely prepared as their black-tie clientele. But if you want the best—four-star dining brought to your Park Avenue home—go with the unsurpassable **FEAST & FETES** (737-2224), the fully equipped catering arm of the renowned restaurant Daniel. Feast & Fetes was founded by the dashing Jean-Christophe Le Picard in early 1995, but Daniel Boulud himself is a partner and reportedly inspects every tray as it heads out the door. No guest of Feast & Fetes will ever graze at a carving station; instead, the wait staff presents guests with easily managed portions of fine china-plated food in perfectly timed succession. The one dish Le Picard can't always promise is the restaurant's signature entrée, the crispy sea bass, which must be prepared in your kitchen—a Feast & Fetes ambassador will inspect your kitchen's exhaust to see whether it can handle the crisping process. But when the dish works, it's a show-stopper. "When ze guests try zis," says Le Picard, "zey cry." Zey may also cry when they get the bill—Feast & Fetes charges up to $100 per guest at a private home. Eat it and weep.

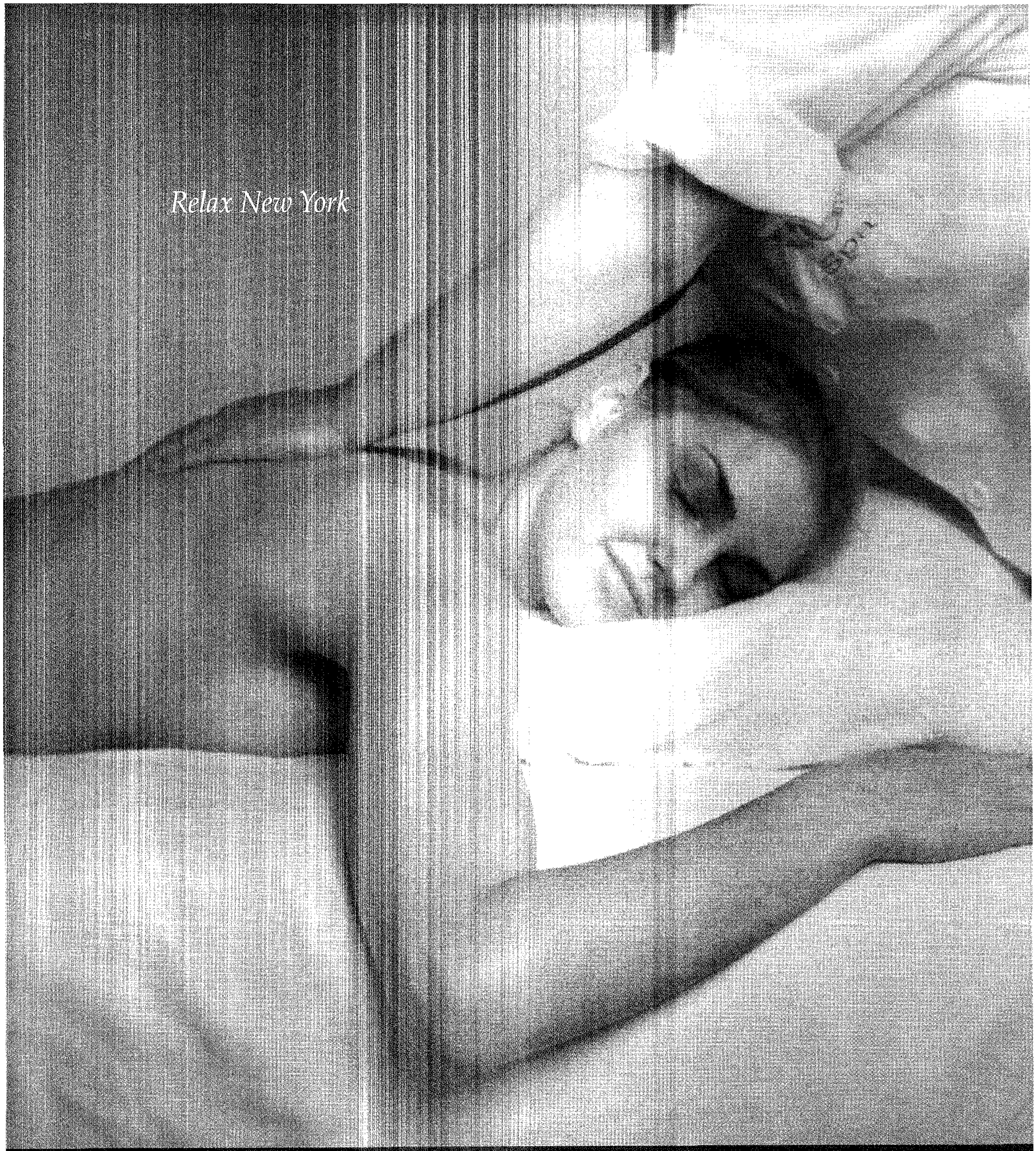


FABULOUS FOOD: Feast & Fetes.



MAKE-OUT POINT: Mass transit gets romantic on a sunset tram ride to Roosevelt Island.

Photographs: top, Steven Freeman; bottom, Bernd Auers.



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Kids

THEY'VE GOTTA HAVE A BABY-SITTER THEY LIKE, SUGAR DADDY LOLLIES, AND A COOL RADIO SHOW.

THEATER

Who could resist charging up the grand double staircase that ascends to this intimate jewel box of a theater? It's a century removed from the Disney razzle-dazzle rising across the street, but the **NEW VICTORY THEATER** (209 West 42nd Street; 239-6200) is going after the same suddenly fashionable audience: families. The first completed restoration along the "New 42nd Street," the New Victory makes good on the city's promise to invite kids to the party. The programming is adventurous, challenging, and consistently respectful of the audience's intelligence, with offerings ranging from the silly (Avner the Eccentric is coming this spring) to the avant-garde (the work of both Julie Taymor and the Mabou Mines troupe has been featured there). Brochures and ads are careful to note the appropriate age-group for each show. And there isn't a bad seat in the house—which is key for an audience of mainly four-footers, who will be enchanted not only by the activity on stage and the teenagerly staff, but by such eccentric architectural elements as the bee motif (a Napoleonic affectation of one-time owner David Belasco's) that gives the space a little extra buzz.

BABY-SITTERS

After sleep, a social life is probably what new parents miss most. When Kathleen Lewis had her first child eleven years ago, she noted the need for a service that could consistently deliver intelligent, flexible—even loving—sitters who could arrive on short notice and be trusted not to wash an ornery child's mouth out with Kirkland soap. **PINCH SITTERS** (260-6005), the agency she started in 1986, offers a refreshing alternative to the sullen teenager next door: a collection of early-childhood-education majors, moonlighting teachers, and non-prima-donna-ish opera singers between gigs. Thanks to Pinch Sitters, parents all over town are emboldened to make it to that dinner party or dress up and go out dancing. Because the kids will be *just fine.* Pinch Sitters charges $10 an hour for a minimum of four hours; book Saturday nights at least one week in advance.

ALTERNA-CIRCUS

CIRCUS AMOK is a one-ringer that visits the city's more out-of-the-way parks every summer, bringing its unique gumbo of goofy antics and irreverent politics to audiences of all ages. The delightfully unpolished troupe of artists and slackers led by Jennifer Miller—otherwise known as the Coney Island Sideshow's bearded lady—scrapes by on tiny grants and donations. So though you may not get any death-defying acrobatics, you'll get lots of rec-room fun with a bit of social commentary thrown in to keep the parents laughing along with their kids. Anytime the show threatens to take itself even remotely seriously, out come a cavalcade of clowns, a passel of cross-dressing stiltwalkers, a pride of singing, dancing pantomime lions. All performances are free.

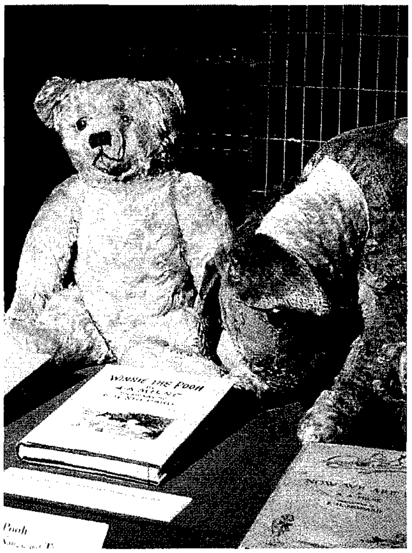
FIRE-THROW WITH ME: Circus Amok's bearded lady.

Photographs: this page, Barry Munger; opposite page, Ronnie Andren.

Because of funding cuts, Circus Amok won't be offering its usual summer program but will be appearing in conjunction with other groups; call 718-486-7432 for the schedule.

CONTINUING ED FOR PARENTS

Noel Merenstein was working as an emergency medical technician fourteen years ago when he got a phone call that changed his life. A pot of boiling water had fallen on an 8-month-old baby, and the mother was hysterical. That's when Merenstein decided to found **BABY-LIFE**, an organization that he says tries to "jog parents' natural instincts" to protect their children from accidents. Participants practice mini–Heimlich maneuvers, CPR, and mouth-to-mouth resuscitation on dolls, and the lessons seem to stick. "Hardly a month goes by," says Merenstein, "when I don't get a call from someone who says they were able to save a child's life because of taking the class." But, he is careful to add, "it's really the people who *don't* call that I'm prouder of, because they prevented the possibility of an accident taking place." For a schedule of classes (which last three and a half hours and cost $58 per person), call 201-836-1616.



POOH CORNER: The Donnell Library.

DIAPER SERVICE

No matter how eco-virtuous a parent might feel for using cloth diapers, waiting for a late truck with a pail brimming with dirty ones is enough to provoke the most well-meaning parent into using language stronger than *poop* in front of the kids. **TIDY DIAPERS** (based in Norwalk, Connecticut, and serving much of the metropolitan area; 800-582-7638) goes way beyond just showing up on time. Patty Taylor, who answers the phones, manages to convey the sense that your tyke—who gleefully rips open Velcro closures, or has chronic diaper rash—is *her* problem as well as yours. Taylor is always ready with good-humored advice and can be talked into lending diaper covers to parents so they can figure out which size fits properly. Through the *Tidy Times*—a chatty newsletter that arrives with a pile of clean diapers each month—clients can place free ads to buy or sell their baby's castoffs. And when you swap your outgrown crib for a double stroller with that family in Queens, marvelous to tell, Tidy Diapers does the hauling free of charge.

LIBRARY

The most comprehensive collection of children's and young adults' books is housed in the Central Children's Room at midtown's **DONNELL LIBRARY** (20 West 53rd Street; 621-0636). It's not near any schools, but

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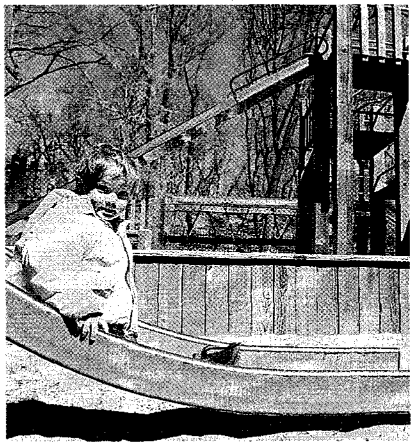
Kids

the location works nevertheless: All week long, adults dart in from their offices—where they probably mumbled something about coffee—to pick up books for their children's homework assignments. "Black History Month was very busy," supervising librarian Angeline Moscatt says with a smile, seated next to a pile of long-out-of-print Mary Poppins sequels. "This month," she says, "they are mainly after books detailing science-fair projects." Retirees come to track down hard-to-find books they remember from their childhoods. And weekends, the place is alive with elementary-schoolers who afterward might hike over to F.A.O. Schwarz. The first tousled Pooh Bear, Tigger, Piglet, Kanga, and Eeyore stuffed animals ever produced stare out from a Plexiglas case, prompting visitors to scribble whichever affectionate A. A. Milne quotes come to mind about the "bear of very little brain" in a guest book. Australians, Germans, even the Japanese (great admirers of *Anne of Green Gables*) have all taken part in the ritual.

CANDY STORE



WHEE! The Diana Ross Playground.

SWEET SURRENDER: At Carnegie Hill's New Million Deli.

In the days when penny-candy stores dotted the city, this category would have been hotly contested. But today, the sad truth is that few kiddie confectioneries can hold a Pixie Stix to the **NEW MILLION DELI** (1264 Madison Avenue, near 90th Street; 348-7070). On the outside, it looks like a standard-issue Korean market with the usual fridge essentials. But inside, the sucrose-tolerant will find every packaged candy available in the United States. New Million slowly morphed into Candyland because of its proximity to Carnegie Hill's schools: Kids from all over trail in looking for novel sugar highs. Row upon row of plastic cubicles brimming with candies cover one wall; racks of every imaginable candy bar occupy another. The treats currently absorbing the most allowances are Sour Power, Cry Baby, and Mega Warheads. Still, there are plenty of nostalgic favorites, like Lik-M-Aid Fun Dips, Necco, Jolly Rancher, Atomic Fire Balls, and Sugar Daddy (even if the penny candies of yore now cost 10 cents).

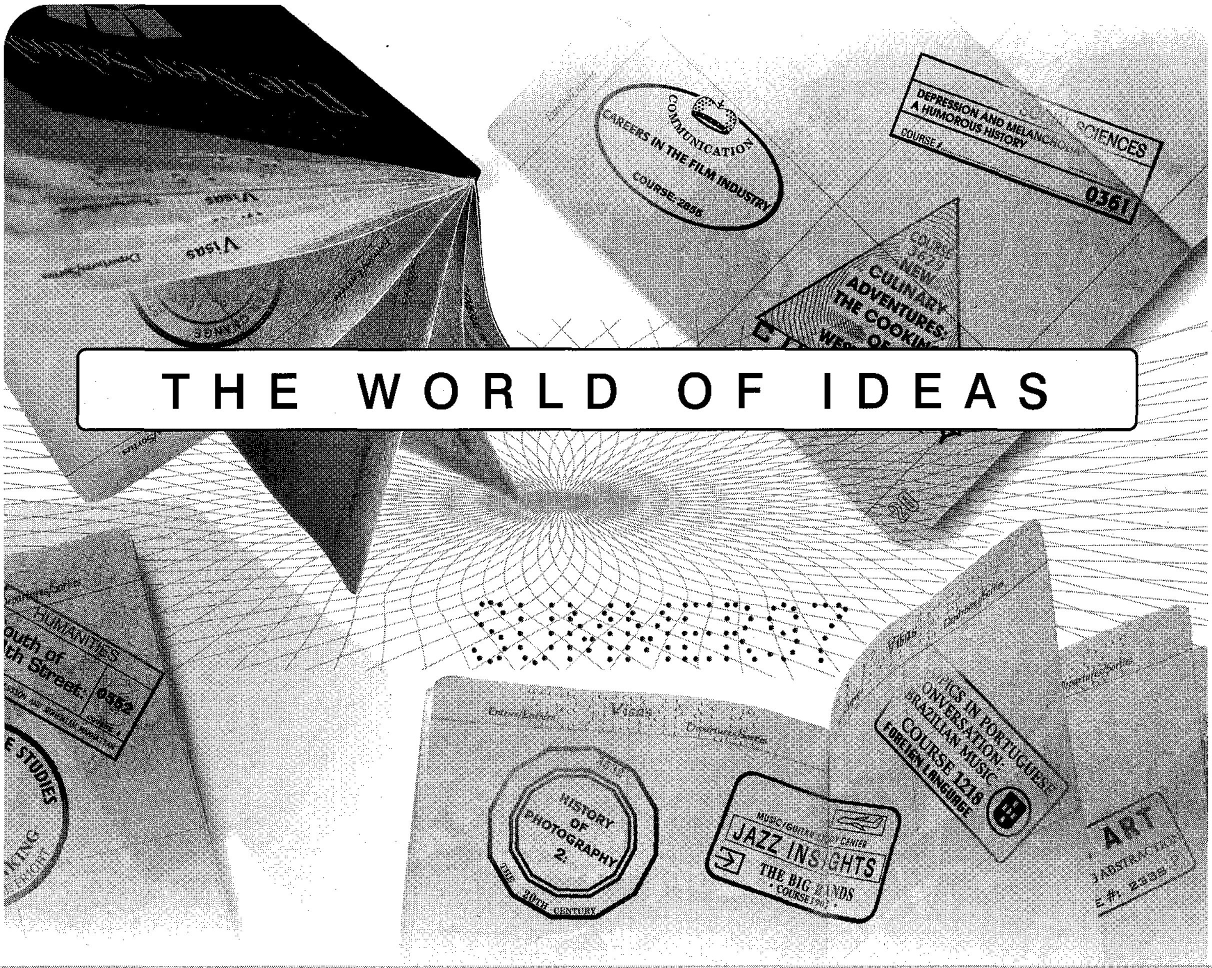
RADIO SHOW

Where can you and your kids hear such cult favorites as Jonathan Richman's "Ice Cream Man" or Tony Burello's "There's a New Sound (The Sound of Worms)"? Tune in to **GREASY KID STUFF** (Saturdays 10 A.M. to noon on WFMU, 91.1 FM), the kids' radio show emceed by the hiply ebullient Belinda Miller and Hova Najarian. Eight-year-old Max and six-year-old Kate share their novel takes on the world, Regis and Kathie Lee–style, with the hosts. These are hardly the spruced-up generic kids that deliriously romped across the set of *Zoom*. Nor are the kids who call in. (Hear tomorrow's sulky teens, today!) But the heart of the program is the music. Weird music. Irreverent—yes. Malicious—no. Parents would do well to listen, too, because after a few sessions with Belinda and Hova, their kids will be almost as knowing as they are.

CENTRAL PARK PLAYGROUND

It's got slides—long, short, covered, and twisty. Places to crawl over and under and through. Chains to climb, and a suspended-bridge for toddlers who want to grow up to be just like Errol Flynn. There are swings with harnesses for babies and swinging tires for bigger kids. And rubber safety surfacing and sand under most of the playground set. Soft, cushiony sand. *Clean* sand. The **DIANA ROSS PLAYGROUND** (Central Park West at 81st Street) is easy to find and it's got a classic name. It's *the* place, if you're a little kid, to stop in the name of fun.

Photographs: top, Ronnie Andren; bottom, Bernd Auers.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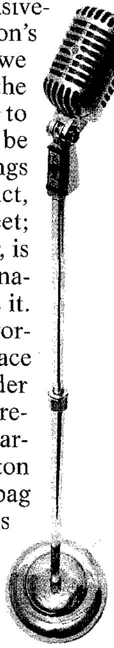
THE GLAMOUR AND ROCK AND ROLL AND COCKTAILS AND CONVERSATION AND SEX AND DANCING OF THE CITY AFTER DARK.

CLUB TO CATCH THE NEXT BIG THING

"I travel the same old route as anybody else," says Debbie Hambrick, a weary-sounding A&R scout for Interscope Records, currently the most successful label in the business. "I'm at Brownies two nights a week, at Mercury Lounge two nights a week . . . " She trails off pensively. "It's not gonna be Kenny's Castaways or the Lion's Den. If you talk to the Next Big Thing, tell them we all hate going to those places." So don't look for the next R.E.M. on Bleecker Street; and no disrespect to the two aforementioned clubs, but there must be *someplace* among the East Village's hipster hangs that stands out from the crowd. There are, in fact, two: **ACME UNDERGROUND** (9 Great Jones Street; 420-1934), which opened in February of this year, is such a vast improvement over its earlier incarnation as Under Acme that you might not recognize it. Gone are the five-foot-high plywood bar, Bingo-worthy sound system, and talent to match; in their place are a bar that allows you to talk to the bartender face-to-face, a decent P.A., and new bands that reflect a broad-minded, thoughtful booking policy. Farther south and east, **ARLENE GROCERY** (95 Stanton Street; 358-1633) charges no cover for its grab-bag assortment of up-and-comers and established stars keeping a low profile. Even on nights when the bill consists of acts no more distinguished than a couple of recent college grads pounding away on acoustic guitars, the place packs in a dense cross-section of neighborhood scenesters and curious out-of-towners, breathing new life into the notion that there might be a bona fide local-music scene in New York City.



JAZZ CLUB

There isn't much to say about the **VILLAGE VANGUARD** (178 Seventh Avenue South; 255-4037) that hasn't been said a hundred times before in its 62 years of operation. But that doesn't mean it isn't worth repeating: No jazz club in the world can match the Vanguard's palpable sense of history, its beyond-top-notch bookings, and its phenomenal acoustics (the sonic perspective afforded by the Vanguard's worst seat is superior to that of the best spot in any other New York club). Just a few blocks away, the three-year-old **SMALL'S** (183 West 10th Street; 929-7565) conveys nothing so much as history in the making. (It does have a nominal connection to the past, having taken its name from two legendary, defunct Harlem jazz clubs.) Whether you come early (that is, before 2 A.M.) for regular performers like Jason Lindner's youthful big band, or late (between 2 and 8 A.M.) for the nightly jam sessions, which have been known to feature players as major as Wynton Marsalis, you're guaranteed to leave with the definitive New York jazz experience.

TORCH-SINGER BAR

Most devotees of chanteuses like Ann Hampton Callaway and Karen Akers, says Harvey Fierstein, "just want to have

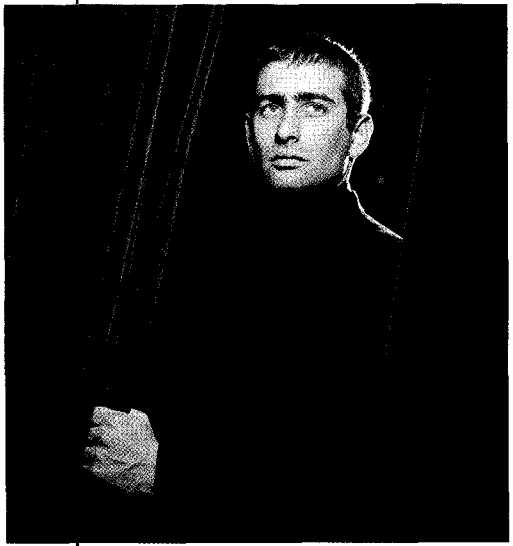
Photograph by James Worrell; styling by Dee Pool; microphone by State Supply Props.

Nightlife

their hearts ripped out." (Of Callaway, a personal favorite, the sandpaper-voiced *Torch Song Trilogy* author adds, "I love watching her get an audience to the point where they just go '*Fuuuck!!*' and pull out their razor blades.") Of course, they want that cardiectomy performed in a setting beautiful enough to remind them that all that heartbreak is still about romance. And while the Algonquin may be more historically resonant, and Windows on the World farther above sea level, **RAINBOW & STARS** (30 Rockefeller Plaza; 632-5000) provides all the prewar atmosphere of the former and a perspective on the city just as alluring as (and less obvious than) the latter. What better setting to further needle that broken heart than 65 floors above midtown, staring straight up into Central Park? Beginning April 15, diva turned *Purple Rose of Cairo* star turned diva Akers begins a three-week run. With any luck, no customers will be so moved by the tragedy of it all that they fling themselves to the pavement below.

BREWPUB

Five new brewpubs sprang up last year, making for a total of twelve and a citywide annual growth rate of 71 percent. More beer, however, does not mean better: Brewing turns out to be a technically complicated process with at least ten distinct stages per batch in which things can go severely wrong. Sadly, expensive, ill-tasting fermentations are routinely served up to unwary customers at brewpubs across the city. As a general rule, watch out for establishments that lavish too much attention on things other than beer—complicated dinner menus, say, or "atmosphere" or concession stands—and not enough attention on their brew masters (a notoriously flighty lot). Jim Migliorini has been at **HEARTLAND BREWERY** (35 Union Square West; 645-3400) since it opened two years ago and is considered one of the East Coast's best and most consistent brew masters. This month, he's come up with Celebration Ale, a mahogany concoction brewed with juniper berries instead of hops. If it's just beer you're after and you're willing to skip prefabricated pub atmosphere altogether, head to **BROOKLYN BREWERY**'s nine-month-old microbrewery in Williamsburg (79 North 11th Street; 718-486-7422), where on Friday evenings and Saturday afternoons there's a tasting tour in which you can sample the pub's latest experiments, including Blanche de Brooklyn, a tart Belgium ale; and Monster Barley Wine, a dark beer that rings in at 12 percent alcohol and will make the ride home on the L train a bit more palatable.



YOUR NEW BEST FRIEND: Jeff Jah.

PARTY PROMOTER

"I don't hand out flyers for my parties," says Jeffrey Jah, " 'cause I never want to see my name on the floor." Whether this bespeaks hubris or a fragile ego, the 28-year-old—promoter for New York's newest hotspot, **LIFE** (158 Bleecker Street; 420-1999)—clearly possesses that key, natural-born trait of all hotshot party-throwers: People actually *like* him. A Canadian who has promoted internationally for over eight years, Jah has an earnestly ingratiating style that sets him well apart from most other glammy club impresarios, who rarely come up for air from a banquette of B-models. Jah is an actual host. "You've got to direct an event," he says, "taking into account the music, the flavor of the night, the invitation, the courtesy at the door." Hardly the shadowy man behind the curtain. "Yeah," he says. "I don't just call people up and disappear."

BROOKLYNER
BRAND
WEISSE BEER

PALE MOON RISING: Brooklyn ale.

JUKEBOX

They must fear music elsewhere in Manhattan, because juke joints abound almost exclusively downtown, particularly in the East Village, where nearly every self-respecting bar has a decent box selection (too many of which have gone from three plays for $1 to two on the new CD machines).

Rolling Stone once rated the deafening box at **VAZAC'S HORSESHOE BAR** (Avenue B at 7th Street)—otherwise known as 7B—the best of the indies. Certainly, it's the most up-to-date: The fanatical bartenders at this cavernous dive, which boasts a kitschy winter-scene diorama year-round, change the selections weekly. A recent visit to the old Alphabet City standby found such hot-wax inclusions as Pavement's new *Brighten the Corners,* Porno for Pyros' *Good God's Urge,* and the fun *subUrbia* soundtrack as well as classic college-rock selections from the Pixies, Sonic Youth, Butthole Surfers, Jon Spencer Blues Explosion, Yo La Tengo, Nick Cave, and local boys D-Generation. Lose the *Swingers* soundtrack, guys, it's beneath you.

Best greatest hits: **MILANO'S BAR** (51 East Houston Street; no phone) still maintains a slurry sing-along policy—just like 'da old days. Annoy everybody but the guy asleep at the bar by playing the entire collection of *All Occasion Favorites*—which includes "The Birthday Song," "Goodnight Irene," "Danny Boy," and "New York, New York." Or

Photographs: top, Chris Casaburi; bottom, Tom LeGoff.

Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

How would it feel instead if you were waiting to die?

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Never see the leaves change or hear the wind blow through the trees.

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IN NEW YORK, THE CELEBRITIES ARE ALWAYS WITH US. A STARGAZING GUIDE.

ASTRONOMICAL MANHATTAN

New Yorkers aren't supposed to want to spot celebrities. We're too cool to look, and we've seen too much to care. That's one reason, in fact, why the stars like constellating here—because we treat them like they don't exist. Their ambivalent reaction to our neglect gives them plenty to talk over with their shrinks.

Often, they console themselves with a shopping trip. That strip of high-priced establishments between East 50th and East 80th Streets continues to be, block for block, the best place for celebrity sightings in, perhaps, the world. Paparazzo Lawrence Schwartzwald, the New York *Post*'s king of the streets, trolls up and down Madison several times a week. Recently, he caught Meg Ryan hauling shopping bags; Arnold Schwarzenegger buying a pretzel; Woody Allen giving Soon-Yi Previn a smooch.

If no famous faces pop up *en plein air*, there's always **Barneys.** Whoopi Goldberg and Demi Moore are fiends for the clothes. George Clooney was recently seen lunching with his agent at Fred's, the downstairs restaurant.

Speaking of dining, Madonna's appearances at both **Two Rooms** and **Independent** have caused their hipness quotients to bloat. Not to mention that Michael Jordan also sampled Independent, and JFK Jr. spouse and style icon Carolyn Bessette has been nibbling on arugula there with some frequency. (The Kennedy couple often take breakfast at **Bodega,** near their digs in TriBeCa.) **Da Silvano** is another spot with current cool cachet. For heaven's sake, De Niro eats there.

De Niro, of course, has a restaurant of his own—**Nobu**—which continues to be a celebrity watering hole for both Bobby buddies like Al Pacino and Harvey Keitel and megastars like Mel Gibson. Sushi and celebrities go together like raw meat and the MGM lion—it's low-fat.

Which is also one reason why supermodels like Naomi Campbell and Shalom Harlow keep going back for the light Asian fare and heady scene at **Indochine.** Richard Gere keeps haunting **Raoul's,** sans Cindy. Woody will never stop going to **Elaine's,** which also attracts Geraldo, Michael Caine, and that lean, mean, bile-spewing machine Don Rickles.

Nello's gets an eclectic crowd, from Mickey Rourke to Ivana Trump to Vanna White to Rod Stewart. (Imagine a table with all of them together. . . . Check!) **Quilty's** is the latest place to be in SoHo for stars like Isabella Rossellini, Bridget Fonda, and Kevin Spacey.

Two restaurants downtown that have quietly but firmly exerted their grip on celebrity digestive tracts (we have never been in either place *without* seeing a celebrity) are **Les Deux Gamins** in the West Village and **Friend of a Farmer** in Gramercy Park. Les Deux Gamins, a French bistro, has a regulars list that includes Kate Moss and Johnny Depp, Lou Reed and Laurie Anderson, Liv Tyler and Daniel Day-Lewis (the last two, however, have not been spotted together). Tim Robbins and Susan Sarandon take the kids out for the hearty fare at Friend of a Farmer.

Time for some nightlife worthy of the gossip pages? The ever-popular **Spy** has the distinction of often hosting the elusive Artist Formerly Known As Prince. But, of course, you also have to contend with pugilistic ex–*Daily News* gossip columnist A. J. Benza. **Life,** at the site of the old Village Gate, is the current club de celeb. The Artist Formerly Known As Prince may in fact be defecting from Spy to Life.

Wax, they say, is on the wane, but its darkly lit couches still get warmed by the fannies of couple-of-the-moment Gwyneth Paltrow and Brad Pitt, Oscar-favorite-of-the-moment Cuba Gooding Jr., and never-really-a-has-been Mick Jagger.

Pravda, despite being largely taken over by Europeans and cigar-smoking Wall Streeters, maintains a loyal celebrity crowd. The **Jet Lounge** gets flutters of starlings including Bijou Phillips, David Bowie, and Iman. But of all the new clubs that have opened up in the West Twenties, **Opera** is entertaining the most star action, with pop-ins from Peter Gabriel, Lenny Kravitz, and the ghoulish Marilyn Manson.

Hogs & Heifers—the country-and-western bar in the meatpacking district—has an owner, Allan Dell, who just loves to dial in to reporters for publicity, so one wonders why supposedly privacy-loving stars go there. One wonders. As is the custom at the place, Drew Barrymore took off her bra and threw it up on the mounted deer head. Tony Curtis did the same. They all wound up in the papers, looking fun-loving, if tipsy.

A little-known secret: When she's not bumping and grinding at Hogs & Heifers, Julia Roberts likes to go to the **Subway Inn,** a last-chance dive across from Bloomingdale's. It must make her feel invisible.

LES DEUX GAMINS
WAX

STARRY NIGHT: Celebrity spots.

Illustration by Steve Savage.

Photographs by Warren Salowe.

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And there's even more. Allegra is safe to take as prescribed—one capsule, twice a day for people 12 and over. Plus, its effectiveness doesn't wear off as the day wears on. All this, and a lower price, too, because we want you to have every reason to try Allegra.*

So get ready for the latest from the makers of Seldane. Talk to your doctor and discover the freedom of Allegra.

*Based on average retail price. Source: IMS National Prescription Audit, July-Sept 1996. The cost may vary depending on where you live and your pharmacy's pricing policy. Ask your pharmacist how much you can save.

Please see additional important information on adjacent page.

3107T6c

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Brief Summary of
Prescribing Information as of July 1996

ALLEGRA™
(fexofenadine hydrochloride) Capsules
60 mg

INDICATIONS AND USAGE
ALLEGRA™ is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes.

CONTRAINDICATIONS
ALLEGRA™ is contraindicated in patients with known hypersensitivity to any of its ingredients.

PRECAUTIONS
Drug Interactions
In two separate studies, fexofenadine hydrochloride 120 mg twice daily (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QTc interval were observed when subjects were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

Effects on Steady-State Fexofenadine Pharmacokinetics After 7 Days of Co-Administration with Fexofenadine Hydrochloride 120 mg Every 12 Hours (twice recommended dose) in Normal Volunteers (n=24)

Concomitant Drug	$C_{max}SS$ *(Peak plasma concentration)*	$AUC_{SS}(0\text{-}12h)$ *(Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The mechanisms of these interactions are unknown, and the potential for interaction with other azole antifungal or macrolide agents has not been studied. These changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. Fexofenadine had no effect on the pharmacokinetics of erythromycin or ketoconazole.

Carcinogenesis, Mutagenesis, Impairment of Fertility
The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (based on plasma area-under-the-curve [AUC] values). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses of 50 and 150 mg/kg of terfenadine for 18 and 24 months, respectively; these doses resulted in plasma AUC values of fexofenadine that were up to four times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose).
In in-vitro (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and in-vivo (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.
In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at oral doses equal to or greater than 150 mg/kg of terfenadine; these doses produced plasma AUC values of fexofenadine that were equal to or greater than three times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose).

Pregnancy
Teratogenic Effects: Category C. There was no evidence of teratogenicity in rats or rabbits at oral terfenadine doses up to 300 mg/kg; these doses produced fexofenadine plasma AUC values that were up to 4 and 37 times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose), respectively.
There are no adequate and well-controlled studies in pregnant women. Fexofenadine hydrochloride should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.
Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to oral doses equal to and greater than 150 mg/kg of terfenadine; at these doses the plasma AUC values of fexofenadine were equal to or greater than 3 times the human therapeutic values (based on a 60-mg twice-daily fexofenadine hydrochloride dose).

Nursing Mothers
There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman.

Pediatric Use
Safety and effectiveness of ALLEGRA™ in pediatric patients under the age of 12 years have not been established. Across well-controlled clinical trials in patients with seasonal allergic rhinitis, a total of 205 patients between the ages of 12 to 16 years received doses ranging from 20 mg to 240 mg twice daily for up to two weeks. Adverse events were similar in this group compared to patients above the age of 16 years.

Geriatric Use
In placebo-controlled trials, 42 patients, age 60 to 68 years, received doses of 20 mg to 240 mg of fexofenadine twice daily for up to two weeks. Adverse events were similar in this group to patients under age 60 years.

ADVERSE REACTIONS
In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride vs 3.3% with placebo. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride (60 mg twice-daily), and that were more common with fexofenadine than placebo, are listed in the following table.

Adverse Experiences Reported in Placebo-Controlled Seasonal Allergic Rhinitis Clinical Trials at Rates of Greater Than 1%

Adverse Experience	*Fexofenadine 60 mg Twice Daily (n=679)*	*Placebo Twice Daily (n=671)*
Viral Infection (cold, flu)	2.5%	1.5%
Nausea	1.6%	1.5%
Dysmenorrhea	1.5%	0.3%
Drowsiness	1.3%	0.9%
Dyspepsia	1.3%	0.6%
Fatigue	1.3%	0.9%

Adverse events occurring in greater than 1% of fexofenadine hydrochloride-treated patients (60 mg twice daily), but that were more common in the placebo-treated group, include headache and throat irritation.
The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients.

Prescribing Information as of July 1996

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Nightlife

choose from the multitudinous collections of greatest-hits packages, among them those by Billy Joel, Simon & Garfunkel, Van Morrison, the Mills Brothers, Sam Cooke, Patsy Cline, the Clancy Brothers (a favorite here), Tony Bennett, and Dean Martin.

OUTDOOR DRINKING SPOT

Some people don't mind sipping their Cosmopolitan in the back garden of a restaurant or at the latest hot spot with a sidewalk café. But when it turns truly hot and humid, ground-floor annoyances become even more pronounced. For a respite from the heat and for a breathtaking view of New York that is so perfect it's almost clichéd, try **PEN-TOP BAR**—the rooftop cocktail spot on the twenty-third floor of the Peninsula Hotel (700 Fifth Avenue, at 55th Street; 247-2200). With its plants, flowers, and lawn tables, it has an authentic garden feel, which is spoiled only by the slightly garish Astroturf. "It's definitely got the slightly glamorous post-work crowd," one enthusiast proclaims. "There is something intoxicating about it. People are still wearing their sunglasses at six." Honorable mention: For another cinematic view of the metropolis and specifically of Central Park, check out the **ROOF GARDEN** at the Metropolitan Museum of Art—but be warned about the dearth of chairs.

HAPPY HOUR

As suburban as Bennigan's, as retro as a Rusty Nail, the Happy Hour hasn't fared well in the big city, where door policies take precedence over drink deals, and many New York happy hours are limited to house brands. Not everywhere, however. The clean, dimly lit **WCOU RADIO BAR** (115 First Avenue; 254-4317), also known as the Tile Bar (for its tile façade and floors) and Radio Bar (for its centerpiece vintage radio clock), wins hands-down as the best happy hour in the city. Seven nights a week, from 5 to 8 P.M., the

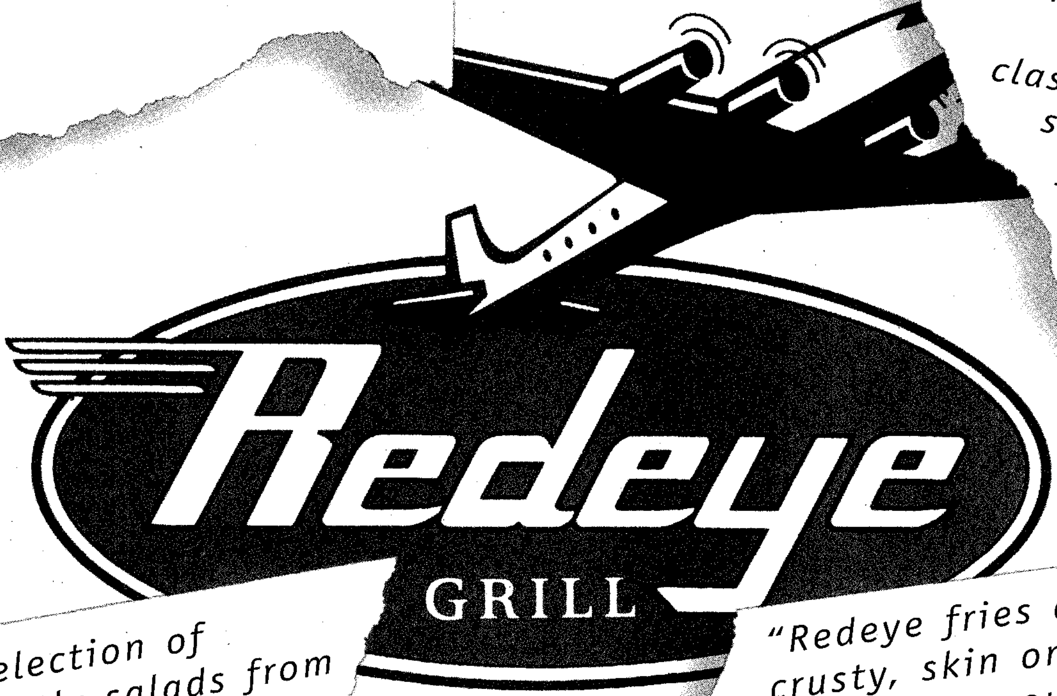
HOT NIGHTS, SUMMER IN THE CITY: Cosmos at Pen-Top.

Photograph by Kenneth Chen.

Two dancing shrimp, a legendary banana cream pie, and one very happy food critic...

"The staff overflows with energy and high spirits."

"The Menu's twisted classics offer something for every taste."



"A selection of sprightly salads from the cold display, deftly spiced and herbed – not a sleeper among them."

"Redeye fries are crusty, skin on chunks that make you question why anyone would do anything less with a potato."

The Redeye Grill thanks Gael Greene for her stellar reviews.

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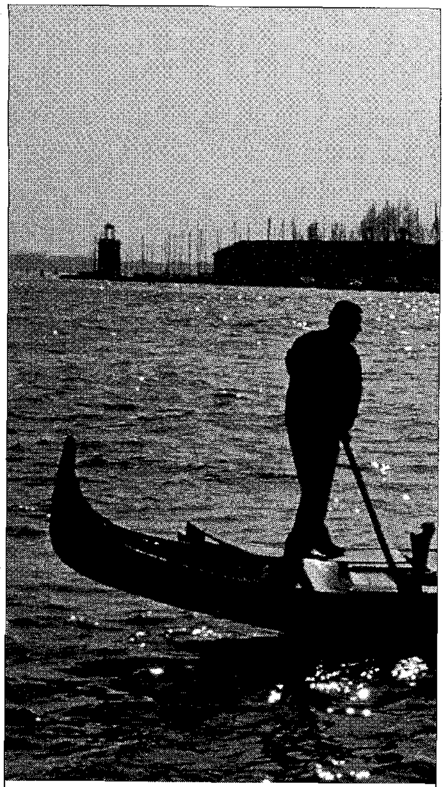

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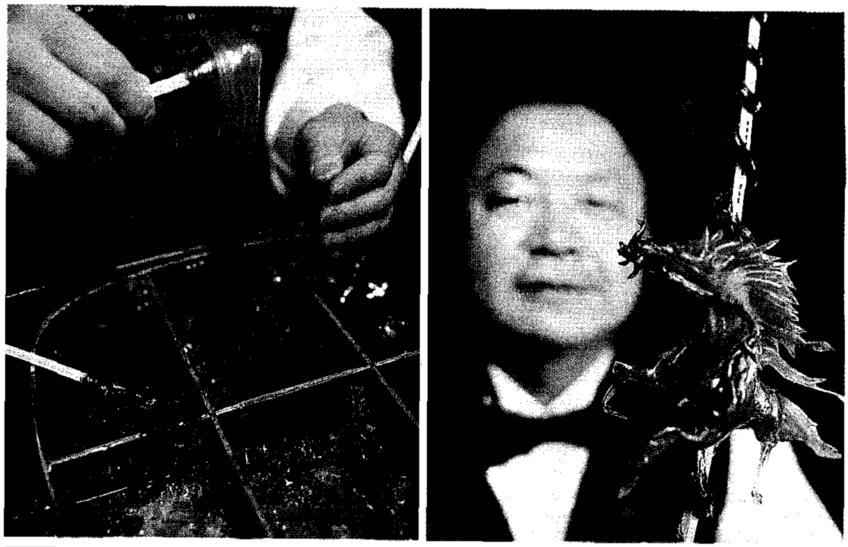
Nightlife

easygoing bartenders serve *all* drinks at half-price. That includes premium brands, bottles of sake, and flutes of champagne—the latter two rare commodities for a neighborhood-style bar. Sit at any of the half-dozen tables or sidle up to the bar and dig the low-key, youngish crowd and the solid purist-rock jukebox, which includes such standout selections as *Joe Jackson's Jumpin' Jive,* the debut albums of Dire Straits and Rickie Lee Jones, and Tom Waits's *Rain Dogs,* the last of which seems to be on permanent rotation. Honorable mention: the TriBeCa roadhouse **NORTH RIVER BAR** (145 Hudson Street; 226-9411), which offers two-for-one on all beers and liquors from 11 A.M. to 6 P.M., seven days a week.



SUBLIME AND RIDICULOUS: Shan and his Technicolor candy.

MIXED DRINKS

Froufrou, saccharine affairs that attempt to impress with surreal coloring and garnishes befitting a pig roast, many of the cocktails at restaurants are to be avoided. Given that most have a deceptively low potency factor and are made with a juice mixer of some kind, a mixed drink can stand out simply by being strong and made with fresh-squeezed.

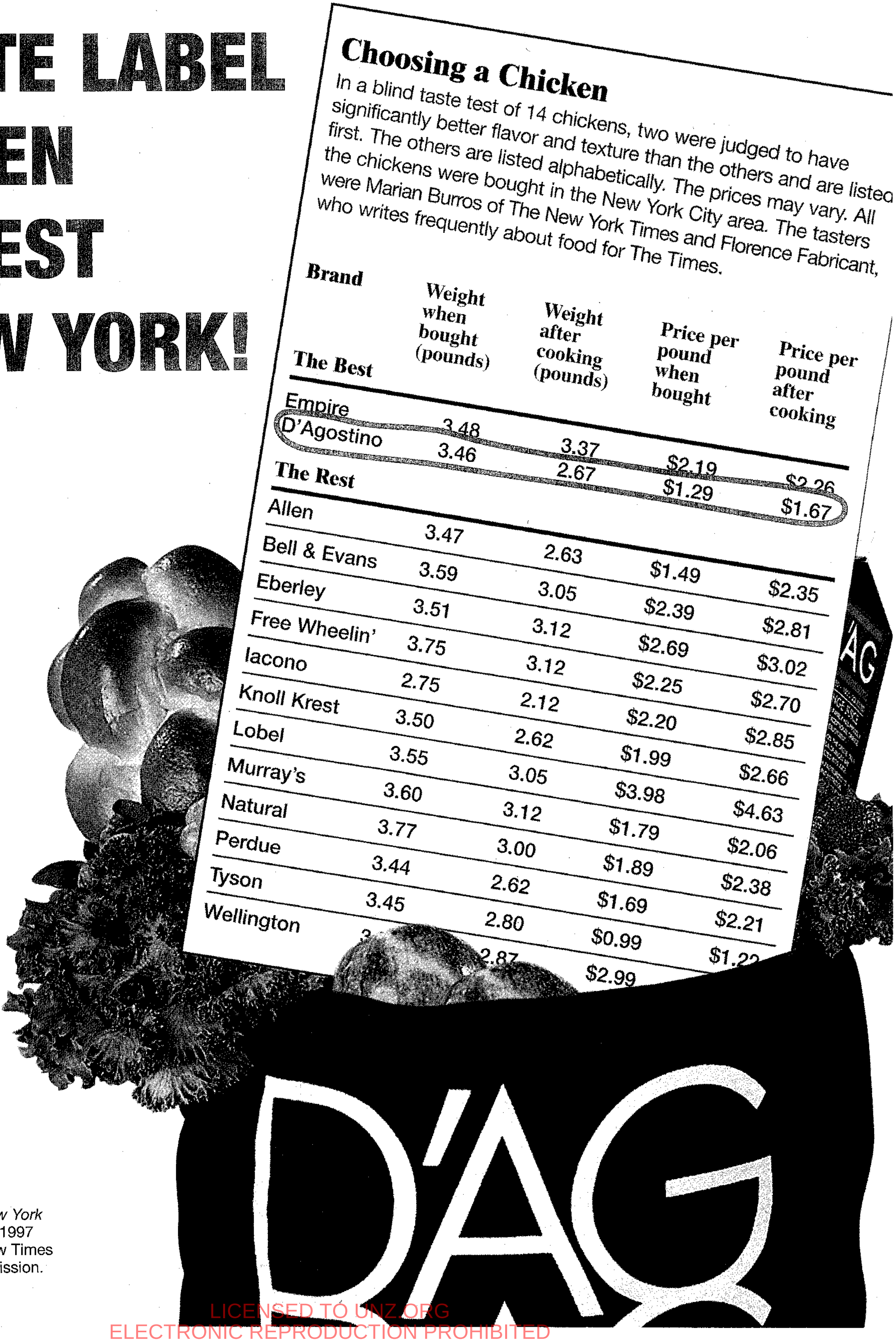
CAFÉ LOUP (105 West 13th Street; 255-4746) steps to the front of the line. Using a manual juice squeezer, the bartenders at this intimate West Village bistro turn the classics into something special. Three quarters of fresh lime and fresh lemon go into their exceptional margaritas and whiskey sours, respectively. With fresh-squeezed orange juice, a screwdriver here becomes a Black & Decker power drill. Come summer, order Loup's unofficial house drink: Mount Gay and orange juice. Yes, it's strong. Honorable mention: No *complaints, ever, over the juicy and potent* house drinks at either the Vietnamese-leaning **LE COLONIAL** in midtown or the Russia-themed **PRAVDA** in NoHo, the latter serving a Bellini (champagne and white-peach nectar) that gives Harry Cipriani's old namesake restaurant's house drink a run for its money. Further kudos to Pravda for reviving the Rusty Nail (Scotch and Drambuie). In the frozen category, nobody has been able to beat **ROSA MEXICANO**'s addictive pomegranate margaritas, but **BODEGA**, the newish diner-cantina in TriBeCa, comes close with its extremely strong, fresh-lime margaritas, served from a Slurpee-style machine in juice glasses right out of Mom's cupboard.

PARTY ENTERTAINMENT

All those who have grown tired of the three-piece jazz ensemble, who have no violin-playing children to parade around, who find no campy pleasure in balloon artists, take heart: There's a new kind of party entertainment on your social horizon, and it's far more frivolous than anything you've ever imagined. For $1,000–$2,000, **SHAN,**

Photographs by Jason Schmidt.

The New York Times
NAMES D'AGOSTINO PRIVATE LABEL CHICKEN THE BEST IN NEW YORK!



Choosing a Chicken

In a blind taste test of 14 chickens, two were judged to have significantly better flavor and texture than the others and are listed first. The others are listed alphabetically. The prices may vary. All the chickens were bought in the New York City area. The tasters were Marian Burros of The New York Times and Florence Fabricant, who writes frequently about food for The Times.

Brand	**Weight when bought (pounds)**	**Weight after cooking (pounds)**	**Price per pound when bought**	**Price per pound after cooking**
The Best				
Empire	3.48	3.37	$2.19	$2.26
D'Agostino	3.46	2.67	$1.29	$1.67
The Rest				
Allen	3.47	2.63	$1.49	$2.35
Bell & Evans	3.59	3.05	$2.39	$2.81
Eberley	3.51	3.12	$2.69	$3.02
Free Wheelin'	3.75	3.12	$2.25	$2.70
Iacono	2.75	2.12	$2.20	$2.85
Knoll Krest	3.50	2.62	$1.99	$2.66
Lobel	3.55	3.05	$3.98	$4.63
Murray's	3.60	3.12	$1.79	$2.06
Natural	3.77	3.00	$1.89	$2.38
Perdue	3.44	2.62	$1.69	$2.21
Tyson	3.45	2.80	$0.99	$1.2
Wellington	3	2.87	$2.99	

D'AG
NYC

The Living Section of *The New York Times,* Wednesday, March 5, 1997
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BARHOPPING NEW YORK, FROM BUDWEISER TO BELLINIS

DRINKING THE CITY

New York's bar universe is in constant, frenetic motion, as the Schragers and McNallys and model hounds and hipsters and beer snobs and sports fans invent establishments for every conceivable social—or antisocial—purpose. Below, an opinionated survey of a few of the major genres.

MIDTOWN BAR

A basement hideaway from the madness that is midtown is **MORGAN'S** (237 Madison Avenue, between 37th and 38th Streets; 726-7600), a candlelit lounge that's equal parts power tie and netherworld. This novel combination develops as soon as the doors open at 5 P.M.: a loud, lovely after-five crowd, blurry in a fog of incense and hovering around a long, thin backlit table like revelers at an illicit Last Supper. There isn't an actual bar to belly up to; waitresses in little black dresses circle efficiently and take your order. The Mazzy Star is perfectly amplified.

If the scene grows too crowded, stop in at the little-known **WHALER BAR** (Jolly Madison Towers Hotel, 22 East 38th Street; 802-0600), a big room where you can rustle through a stash of international papers and settle in in front of the *faux* fireplace with a copy of *Le Monde*. The other patrons—suited, longhaired businessmen, out-of-towners, trade-magazine journalists—are desperate to keep this well-worn bar with the "*Twin Peak*-y vibe" a secret.

TIME-STANDS-STILL BAR

Twenty minutes at the **SUBWAY INN** (143 East 60th Street; 223-8929) and you're practically waiting for the latest update on the Cuban Missile Crisis. The Subway is 64 years old and looks it: Communist-red walls studded with Americana and photos of Marilyn Monroe; a beautifully maintained old oak bar (and a beautifully maintained old bartender); an unstudied mix of blue- and white-collar patrons. If someone lit up a cigar in here, it would be an old bald guy reading the *Post*, not some yuppie talking Dow after the final bell.

DAYTIME BAR

The perfect daytime-drinking den invites you to play the loner or the regular when in fact you are neither, opens early (11 A.M.), and throws a good long happy hour (noon to 7). Once inside, of course, you'll want distraction from whatever sent you, like a good window seat or a TV turned down low. At **ROCKY SULLIVAN'S** (129 Lexington Avenue, between 28th and 29th Streets; 725-3871), you can read a book in muted sunlight and nurse a broken heart or a headache with Molly, the mottled black-and-tan cat preening beside you.

Owners Patrick Farrelly, a former editor of the *Irish Voice*, and Chris Byrne, a member of Black 47, opened the place six months ago, and at day's end it fills for twice-weekly Gaelic lessons; readings; and, beginning this month, independent Irish films. There are two jukeboxes, one in the bar, one in the loungey back room; the bartenders will proudly tell you that there's no Cranberries or U2 on either.

A HOME AWAY FROM WORK: In Morgan's Hotel.

BOXING BAR

Okay, so let's say there's a big pay-per-view fight this weekend—De la Hoya against Chavez, or Tyson against whomever. You want to watch the bout, but you don't really feel like transferring $35 from your pocket to Don King's. What are your options? You can go to a sports bar, but you'll be surrounded by a bunch of screaming yahoos who'll be spilling their beer all over you by the third round. Or you can go to a serious boxing pub where the sweet science is treated like a religion—Jimmie's Corner on West 44th, say—but you'll risk being sneered at when someone discovers you don't know how many rounds Cleveland Williams lasted against Ali in '66. Instead, go to **FRANK'S COCKTAIL LOUNGE** (60 Fulton Street, Brooklyn), a classy Fort Greene tavern where they understand that a prizefight is a social occasion, not an excuse to hold a drinking marathon or a trivia contest. Of course, much of the talk on fight night is about boxing, but with none of the one-upmanship found at so many other sports hangouts. While things can get boisterous once the bell rings, you can be sure nobody's going to tip his drink in your lap.

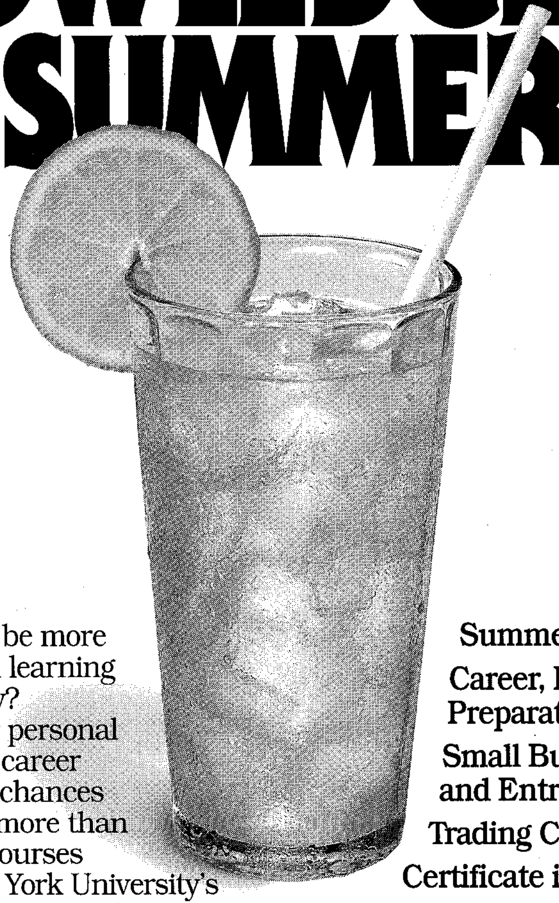
MODEL BAR

A combination of planet Krypton and the den of an ice queen, with its faux-silver crocodile sofas, snakeskin-covered tables, zebra-patterned bar stools, and walls covered with mirror shards, **JET LOUNGE** (286 Spring Street; 675-2277) sits on the border of SoHo on Spring Street and is a star in the constellation of model-viewing lounges. In addition to having a less disagreeable velvet-rope guard than some of its counterparts, Jet boasts a great dancing crowd and D.J., and drinks priced so you can stay awhile. Owned by the same person as Groove Jet South Beach, the New York equivalent has a definite Miami feel. Both models and wannabes stop by—Bridget, Kate, Shalom, and Roshumba have all attended—but it's best to go during the week to see the real thing.

Illustration by Steve Savage.

Photograph by Steven Freeman.

QUENCH YOUR THIRST FOR KNOWLEDGE THIS SUMMER.



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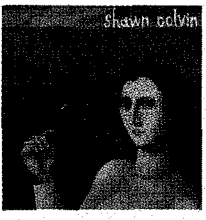

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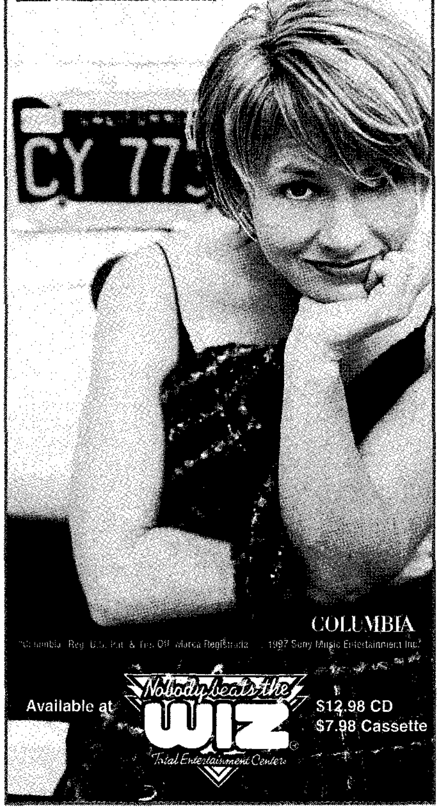
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Nightlife

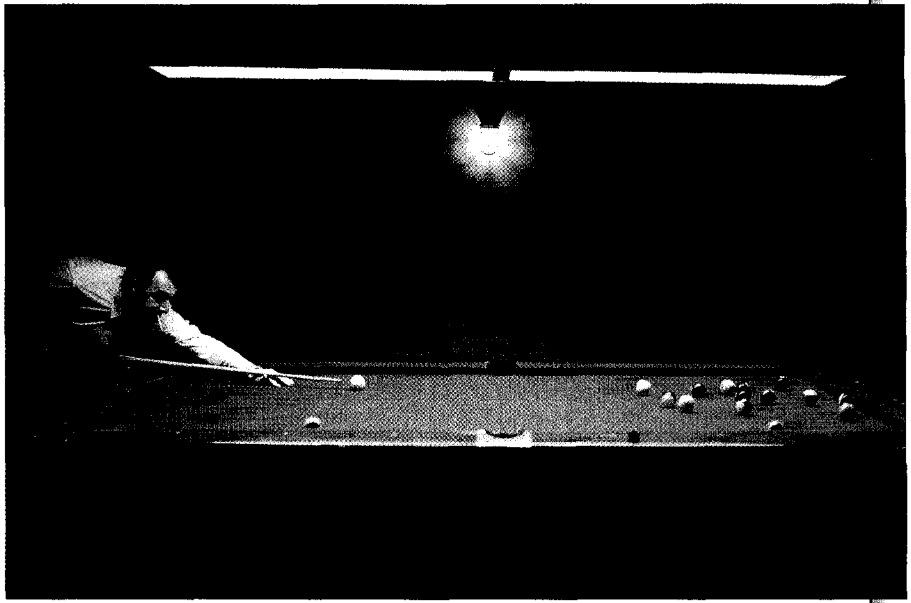
an amiable Angeleno, will perform what he claims is the ancient art of candy sculpting—a showy affair involving a large palette of boiling corn syrup and a variety of precision tools. Using highly choreographed gestures and flourishes, Shan dips and molds and pinches and pulls at the jewel-toned goo as it cools and hardens. The results—astonishingly intricate sculptures of fantastic animals—are worthy of almost any mantel, but for those who favor the culinary rather than the visual arts, the beautiful figurines can also be eaten. Do guests not look darned silly wandering around a party with a still-cooling unicorn held safely above their heads? Indeed, is not the whole showy production, with all its pretentious claims to historical value, just a bit absurd? Absolutely. But it's so popular that Shan now commutes every week just to keep up with the bi-coastal demand. To book his services, call Eventertainment, Inc., at 223-8368.

POOL HALL

Any pool player worth his bank shot knows the gods are in the details. The 28 tables at **CORNER BILLIARDS** (85 Fourth Avenue; 995-1314) are spaced just the right distance apart and have no offensively glaring illumination, and there is a large selection of quality cues. Waiters bring the weekly microbrewery special right to your game, while the evening crowd of grungy NYU students and competing East Village locals fills the in-house café before angling for the hall's first-come-first-served tables. To prepare for your Fast Eddie Felson routine, you can take courses at the American Billiard pool school, run by house pro Francine Crimi. Corner Billiards also runs leagues for straight pool, eight-ball, and nine-ball, and will host the city's only one-pocket tournament, slated to begin in August. For league standings and other event info, check out Corner Billiards's Website: http://www.cornerbilliards.com.

EIGHTIES NIGHT

Scary as it sounds, and despite a stubbornly unshakable simultaneous seventies revival, the eighties are the decade of the moment—witness the return of the logo-obsessed preppie look (as epitomized by the thriving new Lacoste boutique), increasingly insane rents, and shoulder pads in the spring collections. And at **THE PYRAMID CLUB**'s Friday-night party, "1984" (101 Avenue A; 604-4588), New Wave is new again. Dumb, overproduced, damn catchy songs sung by ridiculously named, hair-obsessed, mainly British one-hit-wonder bands—



HUSTLERS, EVERY ONE: On top of the game at Corner Billiards.

Photograph by Jason Schmidt.

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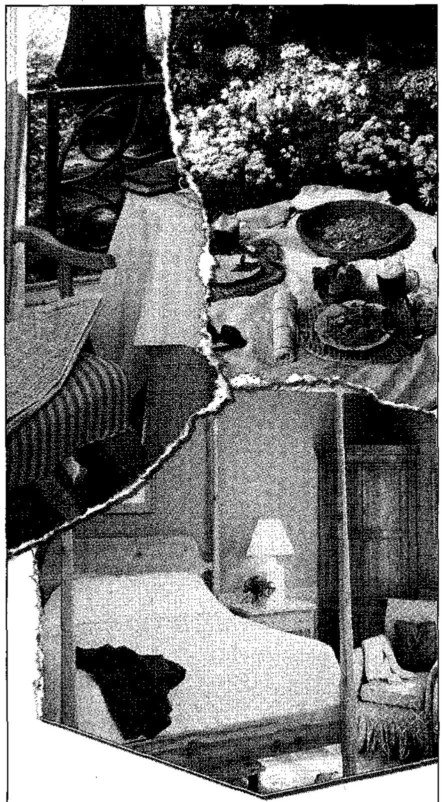

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Nightlife

and, of course, a once-provocative artist named Madonna—thrill a claustrophobia-inducing crowd of gay celebrants who seem to take in the festivities with a surprising lack of irony. Because of the overwhelming crowds, Pyramid's producer-D.J., Chip Duckett, will on April 12 introduce "Rapture," a separate-but-equal Saturday-night eighties party for the hetero scene, complete with go-go bar dancing; Cyndi Lauper, Boy George, and Annie Lennox look-alikes; and video highlights—from Crystal and Alexis's poolside catfights to Jennifer Beals's leg-warmer-wearing acrobatics. Main-dance-floor music will be a moderately altered version of the "1984" repertoire, while the downstairs lounge will float slow, syrupy love ballads. It's morning again in America—again.

ROVING PARTY

One would think that a roving party would have an extremely short half-life. But **SUGAR BABIES**, which has had almost as many different homes as anniversaries, has grown to the near-Methuselan age of six. Conceived by the employees of the late East Village restaurant Sugar Reef (reincarnated as Global 33), it grew too big for its designer britches and moved to CB's Gallery, then the Bank, Irving Plaza, and, most recently, the meatpacking district's poshest club, Plush (431 West 14th Street; 367-7035). Current big-name D.J.'s Tedd Patterson and Larry Peña cut their teeth spinning Latin-flavored house music for a crowd that has evolved from predominantly gay, underage F.I.T. students outfitted in sequins and platform shoes. The Babies are older and wiser now, but they're as fashion-conscious and friendly. Since they consider themselves so fabulous, fun-loving queer icons like Fran Drescher and Dennis Rodman feel free to cut loose on the dance floor (which now attracts plenty of straight, non-celebrity revelers) without ever getting harassed to autograph wet cocktail napkins. Plus, drummer Fred "the Animal" still pounds out live rhythmic accompaniment. As a very late-nineties make of nightclub—a multilevel venue that offers a dance floor below and a sensually lit lounge above—Plush also makes the perfect home for **JUNGLE NATION** every Thursday, a mass for devoted worshipers of so-called drum 'n' bass music (speedy, very dark, and often vocal-deficient dance music from the UK). The savvy promoters even plan on importing London legends such as Metal Headz and Goldie for guest-D.J. gigs.

PLACE TO BE DISCOVERED

NED AMBLER, a one-man casting agency for models, is infamous for making downtown nobodies into fashion icons. He found Jakob, a pierced-lipped, girly-looking blond boy, at Tompkins Square Park. He found a girl called So Fine outside a McDonald's in Harlem. By being at the right place at the right time, and having the right look, of course, lucky kids like these are posing for Gap and Calvin Klein and strutting Comme des Garçons runways in Paris. Ambler favors any place with a high concentration of kids who are great-looking in an anti-glam sort of way: downtown parks, diners, coffeehouse dives, and nightclubs. So how do

Jimmy
PREACH
ROBIN
LUNCH AND DINNER DAILY

ALL THAT JAZZ: Showman's Cafe.

Photograph by Ronnie Andren.

you cross his path? Hang out at Coney Island High any night of the week, or try Don Hill's on Fridays. Spend your daytime hours at Cafe Orlin or the streets around St. Marks. Look for a skinny guy with a Polaroid.

ESCORT SERVICE

For men seeking professional companionship, beware: The world of escort services is divided into two camps—straight and gay—and never the twain shall meet, so dial carefully. **MAN TO MAN** occupies the very top of the same-sex line, with extensive ties to stars of the so-called video industry, and correspondingly stratospheric fees (from $300 to $750 per hour; discounts for longer encounters or travel). And if you don't believe anyone's "companionship" is worth $750 an hour, maybe you just haven't met the right porn star.

Men seeking to buy the company of women but uninterested in grungy brothels or scary streetwalkers can look no higher than **INTERNATIONAL ESCORTS** (1841 Broadway, at 60th Street; 765-7896; www.intel-escorts.com). With a glamorous office suite overlooking Central Park and a beautiful, well-educated staff, International is miles above the usual "outcalls only" hellhole, and caters to the carriage trade. It says it specializes in women of poise and eloquence whom you'll be proud to bring to any elegant social function; we say for $500 an hour (two-hour minimum), you can draw your own conclusions.

For women with more cash than dates, the options are decidedly slim. The real American gigolo, according to a sex-industry journalist, "looks like a miniature Al Goldstein."

HARLEM CLUB

With the uptown jazz scene in a truly sad state of repair—on the brink of nonexistence, really—it's refreshing to know that a non-glitzy, authentic club is still hanging on. Right around the corner from the Apollo, **SHOWMAN'S CAFE** (2321 Eighth Avenue, between 124th and 125th Streets; 864-8941) hardly looks the part of Harlem's coolest club: In fact, it has so little atmosphere that the absence thereof is mood unto itself—the ceiling is acoustic-tiled, for God's sake. But on weekends, for no cover charge, you can join the klatsch of regulars (and the occasional brave Japanese tourist) for sets by hardworking, groove-conscious combos like Seleno Clarke's organ

TURN TO PAGE 101.

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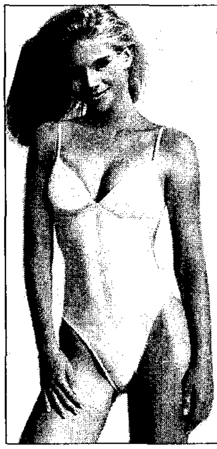

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Nightlife

quintet and Lonnie Youngblood & the Blood Brothers. Showman's, the waitress tells us, is in all likelihood going to be torn down within the year, to make way for a mini-mall. So get there soon (and on your way home, stop off for a doughnut at the world's northernmost Krispy Kreme, right across Eighth Avenue).

DRAG-KING CLUB

Gender fads rise and fall with dialectical logic, as Robert Bly follows Susan Faludi and the year of the angry white man succeeds the year of the woman. So it was entirely predictable that when girls like RuPaul and Dennis Rodman began to seem a little stale, a new group of gender explorers would rush in to take their place—for at least another month or so, drag kings rule. The best place to catch these new hybrids, in all their testosterone-addled, adolescence-minded, chest-hair-wigged glory, is at **CLUB CASANOVA** (99 Avenue B; 674-7957) on Sunday nights, where host Mo B. Dick and hip-hop D.J. Lizerace preside over the sexually enigmatic—and fairly preposterous—chaos.

SEX CLUB

Except for the barrels of rainbow-colored condoms, which remind everyone what decade we're in, **LE TRAPEZE** (17 East 27th Street; 532-0298), is the sexual Land That Time Forgot, a private club for randy, exhibitionist strangers. The club takes itself somewhat less seriously than did Plato's Retreat twenty years ago. No one is being liberated; they're just having fun. The atmosphere is raunch-free and playful, featuring spectacles along the lines of nude damsels jiggling atop rope swings. The cover is $65 ($75 on Fridays and Saturdays)—the high price of pleasure. Couples only.

UNLIKELY NIGHTLIFE VENUE

The Chemical Brothers pump from the sound system as the fuchsia-haired D.J. hunches over his turntables; twentysomethings nurse cocktails and sway in the dim mood light; a black-clad waitress whizzes by on roller skates; and Day-Glo-orange bowling balls careen dizzily across the floor. This would be **NIGHT STRIKE**, the newest incarnation of Bowlmor Lanes' (110 University Place; 255-8188) long-running rock-and-roll bowling party, the Monday Night Bowling Club. The elements are decidedly, willfully incongruous: Basically, imagine Elroy and Judy Jetson becoming club kids, befriending Richie Cunningham, and opening a nightclub—this is the entertainment they'd cook up. In reality, the overhaul was effected by Bowlmor's new owners, Tom Shannon and Bill Lemon. And though Lemon confesses that the night's newest and trippiest attraction—fluorescent balls, pins, and shoelaces that glow under black lights—"is actually an industry-wide trend," setting the affair to jungle, techno, and rock music and running it till 4 A.M. was pure New York inspiration. And if your carpal-tunnel syndrome flares up under the unfamiliar stress, cool your heels at either of the two bars and take in the collection of photos from Bowlmor's 59-year history, including the greatest-ever action shot of Richard Nixon, one leg crooked behind the other as he releases a honey of a shot.

THE G SPOT: g, in Chelsea.

Photograph by Kenneth Chen.

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GAY LOUNGE

G (223 West 19th Street; 929-1085), the stylishly sleek Chelsea venue with the curious, iconic title—it's the letter in the middle of *night*—could be Ian Schrager's handiwork. At the steel circular bar,$6 gdrinks with personality are poured, like the gtini and the gloss Angeles, but it's the hot-pink frozen Cosmopolitan that's the hands-down specialty of the house. At the surprisingly successful juice bar in back, concoctions like the Marsha, Marsha, Marsha fruit shake or a Power Broker phospho-gain protein frappé are snapped up by the requisite Chelsea boys fresh from David Barton. Michael McGrail, one of g's five owners, explains the upscale ambience: "We saw that void between restaurant and bar; this is something in-between—more social for the community as opposed to skin and videos." No back room here—just blond-wood-paneled walls, theater-style lighting, earth-tone banquettes, and concrete floors, on which the g boy is more likely to smoke a cigar than sport a tongue pierce.

NONDECADENT SCENE

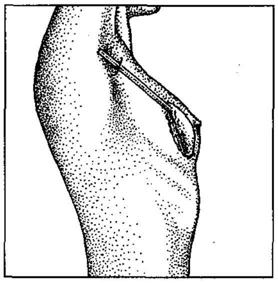
Remember when an affection for such things as a good night's sleep and a steady day job was incompatible with a taste for New York club life? When only pill-popping 16-year-olds with nothing more to lose than a "tardy" in homeroom could enjoy the coolest dance parties? All hail the new age: **BODY & SOUL**, Vinyl's (157 Hudson Street; 343-1379; $10) new Sunday extravaganza, is being widely hailed as the best club event of the week (one chronicler deemed it "the best party in the world"), and it all takes place Sunday afternoon. Officially, the doors open—and open wide; you'll get no attitude from the door folk—at 2, and by 4 or 5, things are really cooking. "It's just a group of people who aren't coming out to be seen, to pick people up," says Nick DiTomasso, the club's owner. "They're just dancing. It's all about dancing." And if you don't believe it, check out the bathrooms: People change out of their street clothes and into shorts and leotards instead of Saturday-night finery. With celebrity D.J.'s François K., Danny Krivit, and Joe Claussell all spinning the wheels as a team, the soulful, friendly atmosphere might just be the best thing to happen to clubland since the much-mourned Garage.

Gynecomastia. Male Breast Reduction.

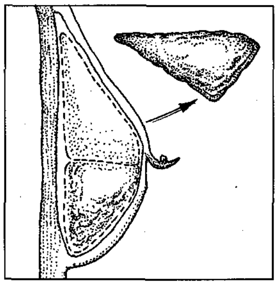
Gynecomastia refers to a condition where the male breast becomes enlarged. As many as one of three males are affected by this embarrassing problem. Gynecomastia develops from a variety of causes, but most often it is just an increase of fatty or glandular tissue due to a subtle imbalance of hormonal metabolism.

If this condition is a source of embarrassment for you, surgical correction is usually the treatment. Whether you have an accumulation of fatty tissue only, or if it's combined with glandular tissue, cosmetic surgery can give you excellent results. Many times restoring your confidence to participate in summer sports and activities.

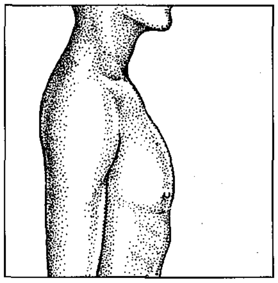
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule an appointment for a complimentary consultation.



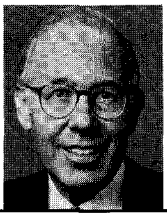
For a man with an excess accumulation of fatty tissue in the breast area, only liposuction is needed. A special instrument is inserted through a small incision into the fat layer, suction is applied and the fat is removed.



A different procedure is used when glandular tissue causes the overdeveloped contour. The unnecessary tissue is removed in sections through a small one-inch incision around the nipple-areolar complex.



The results are excellent. The undesirable contour is removed, restoring the normal male breast shape.



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CAN'T LIVE ANOTHER DAY WITHOUT CAPONE-ISH BOXERS, VINTAGE CIGARS, HEMP SNEAKERS, OR VOGUISH VICTROLAS?

SLIM-CUT JEANS

In the balkanized world of tapered trou—a landscape peopled with Diesel babes, Dolce & Gabbana chicks, and Pepe homegirls—brand loyalty is as much a product of laziness as of style. A Saturday-in-SoHo chase after the perfect pair can be tedious and discouraging. The likeliest place to find that Cinderella-like fit? **BIG DROP** (174 Spring Street; 966-4299), which stocks soft, low-slung jeans by Earl and Chabada that take into account all the places where broads should be broad. Zip them up without hyperventilating and enjoy one added bonus: The kinder cut ensures against VPL (visible panty lines), making the big drop of $95 to $165 feel entirely worth it. Honorable mention: For $65, **THE ORIGINAL LEVI'S STORE** (3 East 57th Street, 838-2188; and 1492 Third Avenue, at 84th Street, 249-5045) will customize women's jeans closest in fit to their serviceable 512 cut—in a "high"- or "low"-waist style; allow three weeks for delivery.

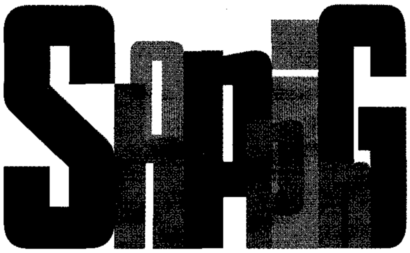
LUXE MEN'S UNDERWEAR

When Robert De Niro felt compelled to mind-meld with Al Capone for 1987's *The Untouchables,* he started with the crime boss's shorts, sending out to the venerable haberdasher **SULKA** (430 Park Avenue, at 55th Street; 980-5200) for a pair of silk boxers. The off-the-shelf model, which goes for $75 (and comes in the brighter shades of burgundy, jade, violet, and red) probably isn't *exactly* what Capone preferred to slip into: "We don't know for sure," says a spokeswoman for the 102-year-old men's shop. "But he most likely had his boxers custom-made, like everything else he bought here." For $125 to $135, you, too, can have silken drawers made to measure, substituting a button front for the plebeian elastic waistband. Honorable mention: If a DRY CLEAN ONLY tag in your underwear strikes you as one indulgence too far, check out **ZIMMERLI**'s close-fitting, soft and stretchy Swiss-cotton boxers ($60 at Barneys New York). And if you're not easily sticker-shocked, **HERMÈS** (11 East 57th Street; 751-3181) charges $195 for Egyptian-cotton boxers in a seasonally correct yellow-and-white gingham.

SERVICE AT A MEN'S STORE

It is of no help if a store's staff is chatty but bumbling, or able to perform Herculean tasks only after they've spotted the Rockefeller name on a charge card. The staff at **THE MEN'S STORE AT BERGDORF GOODMAN** seem to have struck a unique balance in the retail world, able to meet every perverse demand without assaulting the customer with attitude. When the Seattle Mari-

Photograph by James Worrell; styling by Philippa Brathwaite; red velvet bag by Fratelli Rossetti.



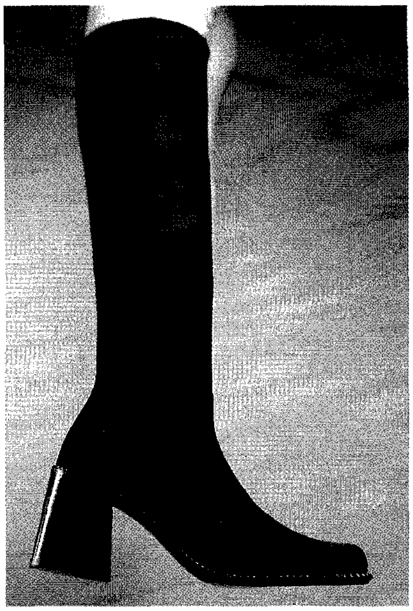
ners were in Florida for spring training, shortstop Alex Rodriguez summoned his personal shopper at Bergdorf's, Adam Modlin, who arrived bearing a garment bag full of Armani. Rodriguez nabbed a pair of pants, sport coats, and a suit; the store picked up Modlin's airfare. Alterations (all done in-house) have an average turnaround time of five days, as opposed to the week to ten days other clothiers grandly offer. Last-minute bridegrooms can also take comfort in the knowledge that a tuxedo can be purchased here in the morning, fitted, and messengered (at no additional cost) that very evening. Overnight morning delivery is customary, and items arrive in a nifty hanging box that keeps your worsteds at their best.

SMOKE SHOP

With the cigar-smoking craze briskly chugging into the summer, it should be noted that finding a smoke shop in New York is like picking a restaurant—there is a raft of excellent choices, but then there are a few that quirkily manage to distinguish themselves from the pack. Messrs. Davidoff, Dunhill, and Sherman should not lose any sleep about the fate of their establishments—all are eminently qualified to service smokers, and you won't be committing a regrettable act by shopping there. But **TINDER BOX INTERNATIONALE** (500 Lexington Avenue, near 47th Street; 888-5071) provides, by virtue of its comparatively ecumenical selection, a more memorable experience. Not only does the shop carry perennially popular brands like Armenter and Punch, but it also stocks one-of-a-kind cigars like the Lars Tetens Phat, a rare smoke rolled with pre-embargo Cuban tobacco that has been fermented in Japanese herbs (retails for $12 to $150 per cigar). Tinder Box also has a stash of Dominican Republic cigars rolled with tobacco harvested in 1909. Pipe tobaccos are well represented (25 varieties), too, as are a host of international cigarette brands. And because smokes always taste better amid Tammany Hall trappings, there's an on-site lounge stocked with free cognacs, scotches, and other no-nos to complement the cherished badness of a good cigar.

GO-GO BOOTS

As one might expect, the citywide fetish for knee-high boots has kicked off its share of ungodly footwear. Finding a boot that's not too Pat Benatar, not too Erik Estrada, has become this year's shopping crusade. Richard Erani at **CHUCKIES** (1073 Third Avenue, near 63rd Street; 593-9898) has a sixth sense about what women desire in the genre. The well-edited selection includes interpretations by Dolce & Gabbana, Isaac Mizrahi, Sergio Rossi, and others, with variations in conventional leathers, suedes, and stretchy synthetics. And for once, a store's private label is nothing to chuckle at: The slightly platformed Chuckies boot boldly asserts its presence without ever looking trashy. Prices range from $170 to $295, and the winter shipment arrives in July. For those requiring an instant jones, Chuckies is offering boots *right now* in *faux*-leopard or a pristine white (should Russ Meyer suddenly decide to remake *Father of the Bride*).



THE GO-GO NINETIES: At Chuckie's.

SILK OF HUMAN KINDNESS: Bergdorf's salespeople are the nicest.

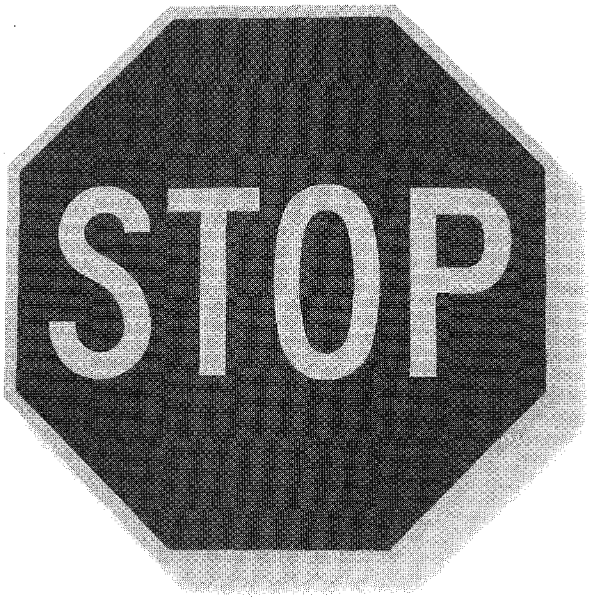
CHINATOWN FIND

Pearl River Mart used to be the No. 1 emporium for all things Asiatic, but ever since it was flooded with fashionados, shopping there can seem about as exotic as an afternoon at Bloomingdale's. Venture beyond Canal Street to the less flashy **PHOENIX EMPORT** [*sic*] **CORPORATION** (51 Mott Street; 608-6670), a curiosity shop in the traditional vein nestled next door to a Häagen-Dazs. The Occidental tourist can expect the expected: paper lampshades, cheongsams, quilted jackets, bronzy Buddha statuettes, brocade jewelry pouches, and chopsticks. But get past the junk and there's a superior trove of Chinese sandals: Flip-flop out of the shop with chunky velvet thongs in a knockout cobalt blue ($3 the pair).

MESSENGER BAG

Its roomy pouch can accommodate Sunday's New York *Times*, a cosmetics bag, a Filofax, and a bag of chocolate croissants from Au Bon Pain quite

Photographs: top, Steve Wisbauer; bottom, Ronnie Andren.



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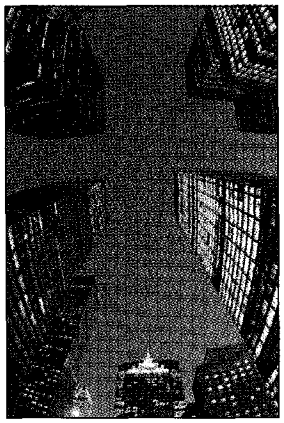

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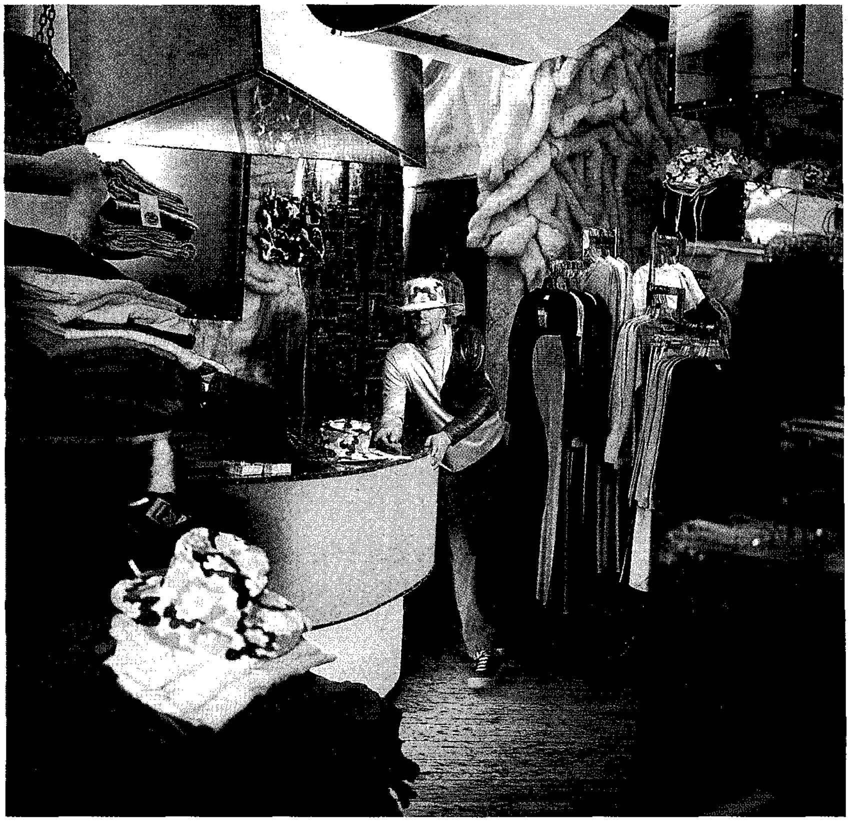
SHOPPING

handily. The ideal messenger bag hangs at butt level when one is walking or slightly higher if one is actually seated on the rump of a Trek mountain bike. Those made by **MANHATTAN PORTAGE** may be easily identified by the signature neon label on the front. Jim Kaplow of Supreme Systems messenger service likes them for the durable canvas sandwiched inside waterproof layers. Pick yours up at the Bag House (797 Broadway, near 11th Street; 260-0940). "I've had this bag since 1988, and it's been around the world and is still holding up strong," says one intensely loyal non-messenger. "I intend to carry it even when everybody else around me buys a Coach leather bag."

CLUB-KID CLOTHES

One of the most terrifying disasters imaginable would be a fire at **ARKLE AND SPARKLE** (216 Lafayette Street; 925-9699). Buzzed inside this store awash in retro synthetics, you are time-warped into 1973. Among the printed nylon shirts with double-wide collars, polyester slacks, acrylic pullovers, vinyl coats, and fake-fur-lined ceiling and walls, there is nary a natural fiber in the house. With its papered-over storefront, the place may look deserted, but Arkle and Sparkle is the lively offspring of Chris Brick's wildly popular Smylonylon up the street. Brick buys up dead stock in cities like Detroit and New Haven—it's old but never-been-worn stuff that club kids groove on (even if Starsky and Hutch wouldn't have touched some of these threads with a barge pole).

What to say about **PLUTO CAT ON EARTH RECYCLING STATION 349** (349 East 12th Street; 677-1368) but take us to your Dumpster? Pluto Cat puts an environmentally pretty face on shiny happy Hello Kitty commercialism: Everything here is on its second or third life span. Secondhand golf shirts and zip-front jackets are gussied up with reflector tape and Pluto Cat protective pocket logos; knit caps with pointy ears were once hand-me-down sweaters; *objets* for your space pad are fashioned from cat-food cans and detergent boxes—even the store's busi-



VINYL TAP: Arkle and Sparkle, on Lafayette Street.

Photograph by Erik Rank.

RICH IN IRONY: Esther Trudel's stand.

ness cards are printed on scraps of toy-box packaging.

26TH STREET FLEA MARKET STAND

Everyone knows the best flea market in the city is the one encamped between 25th and 26th Streets on Sixth Avenue every weekend. Consider that a good flea-market table should be something like a kaleidoscope: multifaceted, eye-catching, and different every time you check. With this in mind, **ESTHER TRUDEL'S IRONWORKS** is tops in overall browsability. In trips to Pennsylvania and Florida and places between, Trudel culls these sturdy wares from the farmhouses and estates of the pre-plastics era: Duck decoys and demon-faced door knockers. Crystal knobs and scrimshaw. Rarer collectibles like a turn-of-the-century "penny-farthing" bicycle. (Antiques aren't always "from a more innocent time"—one mechanical bank was labeled THE JOLLY NIGGER.) Come early on Saturdays for the best pickings; Esther and her cronies are unpacked by 5 A.M.

VINTAGE CLOTHING

Ever since Kathy Kemp opened **ANNA** (150 East 3rd Street; 358-0195) last May, the many scary stylists who inhabit the East Village have become a decidedly cheerier bunch. They, along with any number of free-floating hipsters, no longer have to spend long days dredging the bins at Domsey's for used clothing with up-to-the-second style; Kathy does it for them. "You know that

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thrill of finding some old polyester thing and going, 'Oh, my God, it's so Prada?' " asks a regular. "You think you're so clever for seeing it? Well, at Anna you get to do that with all the pieces, but really, they're there because Kathy figured it out first." And when it comes to vintage slips, nobody does it better. The devoted clientele includes several trendy designers who aren't above appropriating Kemp's good taste as their own. "I specialize in trends," Kemp says somewhat unsurprisingly. "Right now I've got a lot of eighties and forties, maybe with some fifties coming into it. And, of course, some late-seventies stuff." Since almost nothing in the store is priced at more than $20, the merchandise doesn't last long.

PAJAMAS

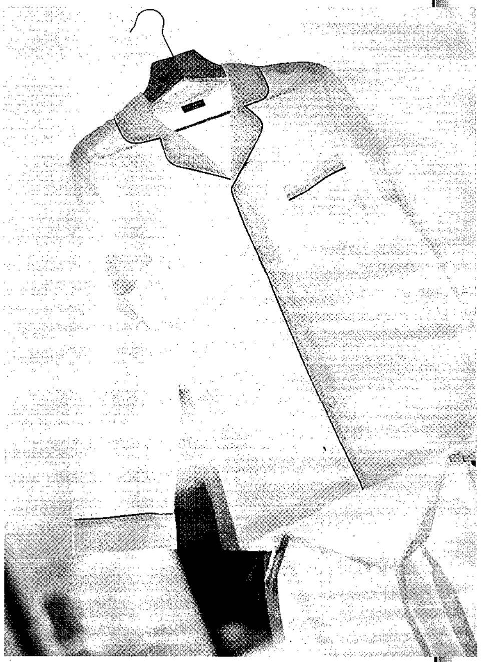
It's shameful to admit, but some of us like going to bed fully clothed. Maybe it's misplaced modesty, or maybe your home office is even smaller than the IRS realizes. Either way, a good pair of PJs—the old-fashioned drawstring kind—can weather a midnight fire alarm or breakfast, lunch, and dinner in bed. **BROOKS BROTHERS** (346 Madison Avenue, at 44th Street; 682-8800) is fine for him, but **KATE SPADE** (59 Thompson Street; 965-0301) has sized down the traditional cut for women, eliminating both gaping flies and fingertip-length sleeves. Spade's PJs, $129, come only in white, with springlike piping in blue, red, yellow, and green. They're made out of that crispy cotton that, in luxury-level sheets, only gets silkier with wear. (Buy a purse to match, should you decide to leave the house.)

PLATFORM SHOES

Platforms are walking tall again. And the haute-est of the haute may very well be Dolce & Gabbana's: The daring thirties-seventies hybrid has sturdy brown leather straps and delicate diamanté buckles atop a wooden wedge. Five inches tall, the shoe's a real ankle-breaker (and bank-breaker, at $510 the pair). Look for them at **BAGUTTA** (402 West Broadway; 925-5216), which, incidentally, is adding to its own height this month when it opens its new second-floor space. The vertically challenged have always had a friend in **BOOTERO** (10 Fifth Avenue, at 8th Street; 529-7515) where platforms are plenteous. Right now, Bootero is loading up on Rocket Dog's cork-wedge sandals ($39) and Charles David by Nathalie M's crocheted wood-wedge slides ($88).

REPRO FURNITURE

If you were exceptionally clued in, you would have attended Andy Warhol's 1988 estate sale at Sotheby's and put in a bid on a Jean-Michel Frank doeskin sofa (presale estimate: $3,000 to $5,000). The piece went for $36,000. But according to furniture dealer Alan Moss, that same sofa today would fetch up to $200,000. Thanks to celebrity designers like Peter Marino, Stephen Sills, and Andree Putman, who used Frank pieces in high-profile commissions, the iconic couch has become the furniture groupie's grail. Even if you could find one, chances are you couldn't afford it. Enter the reproductions, most of which range from shoddy to mediocre. An exception is the couch manufactured by **SALON MODERNE** (281 Lafayette Street, near Prince; 219-3439). Katie Ford and Andre Balazs purchased theirs here. So did artist Eric Fischl, architect Alison Spear, and model Fabienne



SLEEPERS: Kate Spade's pajamas.

Photograph by Erik Rank.

Terwinghe. A 64-inch version starts at $2,800, the 82-inch at $3,400 (material not included).

All of Frank's furniture was made by Adolphe Chanaux & Cie., the premier cabinetmaker in Paris in the twenties and thirties; Salon Moderne uses expert woodworkers in Brooklyn and Pennsylvania. Although the couch may be ordered in the two standard sizes, custom dimensions are also available. Like a JMF original, the Salon Moderne copy features a hardwood doweled frame, hand-tied springs, and heavy-duty webbing. Unlike the original, the cushions are constructed of foam wrapped with down feathers (the original stuffing was an exotic mix of cotton, horsehair, jute, and burlap). For NYU students, a "sleeper sofa" is also available ($2,900). Other pieces in the homage line include a club chair ($1,850), an ottoman ($950), a side table ($350), an armoire ($3,500), a coffee table ($900), and a dining table ($2,800). Purists will want to stick to the classic signature fabrics—satin, raffia, and mohair.

REPRO LIGHTING

The lamp of the moment is simply known as "the Buquet." Designed by an obscure French designer, Edouard-Wilfrid Buquet, this classic architect's lamp was a fixture on many a well-appointed Bauhaus desk. Originals cost $10,000 and are incredibly scarce; superstar interior designer Thomas O'Brien owns one. But even repro can be outlandishly priced. At SoHo's Full House, a Buquet repro will run you $3,500. In TriBeCa, the people at Wyeth sell exactly the same lamp for $4,200. One alternative: Get a knockoff of the knockoff. Some who have seen the chrome-plated lamp made by Europa on display at **TROY** (138 Greene Street; 941-4777) dismiss it as a cheap ($800) imitation. It's true that Buquet's precise counterweight balancing system has been dispensed with and replaced by two vise clamps that lock the two arms in place. But that hasn't stopped interior designers, who buy them in pairs for bedside tables.

The problem with Noguchi lamps is not that they're outrageously overpriced. Lots of things worth owning are. No, the worst thing about these Japanese lanterns is that they are incredibly fragile. The paper is so gossamer-thin that unless one lives in a museum, it is bound to get damaged. The Chinese-made Gifu lamp is a Noguchi-esque lamp that is actually

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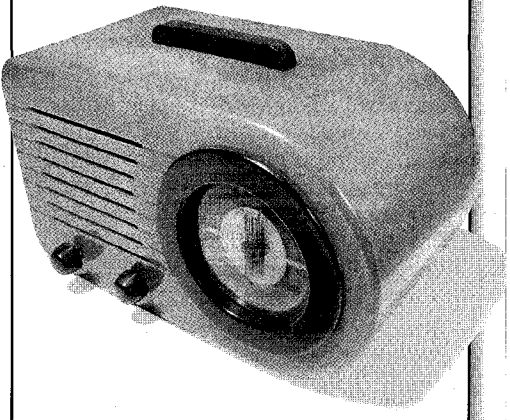
better than the classic rendition. Not only is the Gifu's mulberry-paper shade amazingly durable, but the frame is made of a much-thicker-gauge bamboo and has a cast-iron base that makes the lamp difficult to tip over. Even those who can afford the real thing are tramping into **SINOTIQUE** (19A Mott Street; 587-2393) for the Gifu. Prices range from $35 for a small "Box" lamp (the comparable Noguchi model is $136) to $150 for a Gifu with a humongous six-foot shade. Most Gifu lamps, though, are priced between $45 and $65. And unlike the Noguchi lamps, whose white shades require several years of aging to get the desirable sepia-toned patina, a Gifu lamp comes with a shade that appears suitably distressed right out of the box.

VINTAGE ELECTRONICS

Early radios and TVs were hulking pieces of furniture that still hold a kitschy fascination (even if the upkeep can get tricky). For a functioning antique or repairs on a flea-market find, swing by **WAVES** (110 West 25th Street, tenth floor; 989-9284). The nameplates—Atwater Kent, Admiral, Dumont, even Edison—are a museum tour of early audio. Here, Ma Bell's Bakelite telephones have been rewired with modern plugs. Victrolas sprouting giant megaphones, Ed Sullivan–era microphones, and Maytag-size TV sets with seven-inch screens have been restored to working order. Haul home a vacuum-tubed Philco and get ready to hear WQEW's "Sinatra Saturdays" in entirely authentic low fidelity.

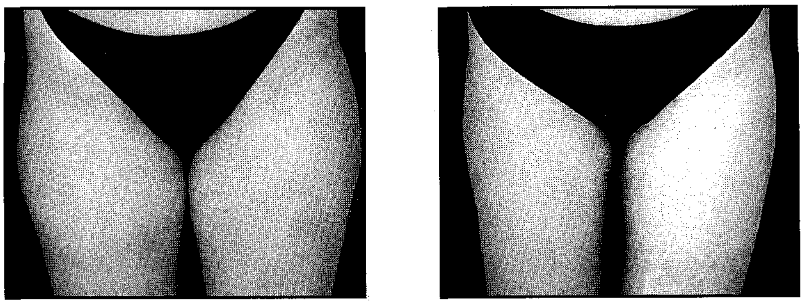
ENTERTAINMENT CENTER

Mark Levinson. Any audio geek knows the name. In the seventies, Levinson



WINCHELL FACTOR: Tune in at Waves.

Photograph by Steve Wisbauer.



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was reputed to make the most expensive high-end audio gear on the market. But today, he's president of **CELLO MUSIC & FILM SYSTEMS** (41 East 62nd Street; call 207-4016 for appointment), a boutique company that installs state-of-the-art A/V equipment in TriBeCa lofts and Hamptons beach houses. One local business tycoon is even having a Cello system installed in his corporate jet.

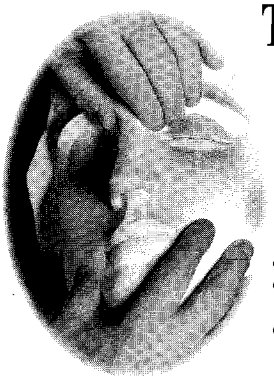
This is the very same equipment that is used in recording and mastering studios like Polygram, RCA, Atlantic, and Sony Classical. Cello systems are so good that some clients have started independent record labels in their basements and are releasing CDs sonically superior to anything on the market. Techdroids often prefer to emulate Levinson's hardware-heavy showroom look, but Levinson also works with Zen architects like Peter Marino and Richard Meier. The idea is to conceal all wires and components so as not to compromise the integrity of the *Architectural Digest* interior. In one particularly seamless installation, a bank of audio components was hidden behind a Jackson Pollack canvas.

Prices can be paralyzing, with sound systems starting at $20,000 and A/V systems at $50,000. "Many people spend a fortune on high-end entertainment systems that are terrible," says Levinson. "That's because some guy on commission is just selling them boxes off of a shelf. Eventually they get frustrated and come to us."

ECO-AWARE WARES

With gas-gulping sport-utility vehicles as common as wristwatches, it's easy to forget that some in this town still consider themselves ardent conservationists. The folks at **EARTH GENERAL** (147 Eighth Avenue, near 17th Street, 929-2340; 72 Seventh Avenue, near Lincoln Place, Park Slope, Brooklyn, 718-398-4648) make it easy to remember loyalties with more than 2,000 inoffensive products like Adidas's new hemp sneakers, toilet paper made of recycled paper—only 49 cents a roll—and a full range of cosmetics, colognes, and moisturizers that won't make anybody feel like he's defacing the planet. Some of the biggest sellers are earth-friendly soaps—shampoo, conditioner, dishwashing liquid, household cleanser, and laundry detergent—dispensed in refillable bottles. Best of all, Earth General's dirt-cheap prices prove that green politics needn't be tainted by the rougher concerns of capitalism.

TURN TO PAGE 107



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Culture

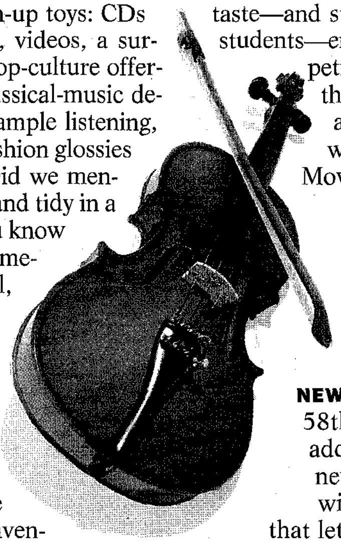
A MOB-FREE MUSEUM, SMILEY VIDEO-STORE CLERKS, FIZZY COKE AT THE MOVIES: GET A LOAD OF THE CITY'S CULTURAL REVOLUTION

MANHATTAN MALL EXPERIENCE

It's becoming quite a crowded and hotly contested category these days, but the **VIRGIN MEGASTORE** (1540 Broadway, between 45th and 46th Streets; 921-1020) takes the suburban model to a higher zone. The perfect mall experience is based on an almost impossible balance: It must be soothing and non-offensive, while still providing an overload of sensory stimulation. Shoppers with zero attention spans should be able to kill entire afternoons there. And this is what Virgin is all about, with its three tiers full of grown-up toys: CDs (including an impressive array of imports), videos, a surprisingly enlightening bookstore heavy on pop-culture offerings, a café, a basement movie theater, a classical-music department where they let you sit down for sample listening, and a magazine rack that mixes European fashion glossies and some of the larger-circulation 'zines. Did we mention the in-house travel agency? It's all neat and tidy in a way that New York never used to be, and you know the CD you want has got to be in there somewhere, even if you'll have to pay the full, fleece-the-tourists rate for it.

VIDEO-RENTAL SHOP

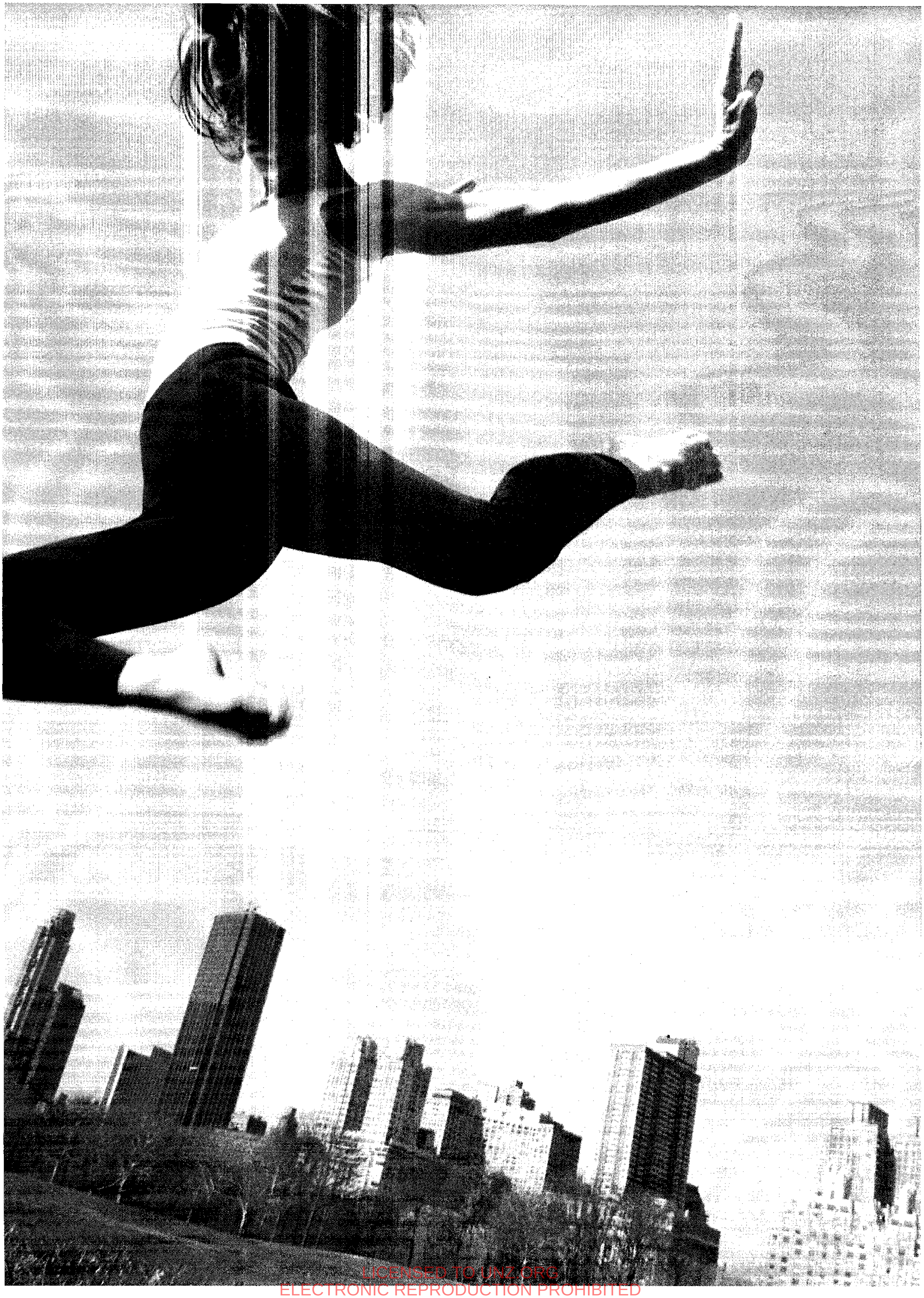
Owner Cindy Purrington demurely claims that "what really sets the **MOVIE PLACE** (237 West 105th Street; 864-4620) apart from every other video-rental place in the country" is its low-tech, noncomputerized inventory system. That's certainly a start, but *everything* about her twelve-year-old venture exudes neighborly, unpretentious charm: the unfinished, country-kitchen wood floor; the free delivery and pickup, courtesy of a small army of teenage dirt-bike enthusiasts; the two-for-one rental policy, seven days a week. Even the Place's policy on deadbeats is polite. Keep a movie out for a few extra days, and an employee calls with a gentle reminder and an offer for a pickup. Purrington may not be able to claim the complete set of grade-Z horror-schlock that some East Village emporia can, but her good taste—and steady demand from Columbia University film students—ensures that all but the most willfully arcane appetites are sated. But the real reason to patronize the Movie Place is to eavesdrop on Gary Dennis, a longtime employee who works the phones with the most convincing impression of the Movie Fone guy this side of, well, Movie Fone.



NEWSSTAND

The awning claims 7,000 titles in stock, and it seems legit—you'll find everything from the heftiest bridal magazines to the most endangered literary quarterlies at **UNIVERSAL NEWS** (977 Eighth Avenue, between 57th and 58th Streets; 459-0932). It's a two-month-old addition to the city's plentiful, polyglot crop of newsstands, but it beats many of the old-timers with a simple twist: space. This is one stand that lets you look at *House & Garden* without hav-

Photograph by James Worrell; styling by Philippa Brathwaite; violin from Sam Ash Music; opposite page, dancer Sarah Skaggs.



Culture

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SITTIN' PRETTY: *Chicago* cheap seats.

ing to box-out the car-magazine enthusiasts. You can even sit down at a café table with a selection of too-expensive-to-buy German glossies. Universal may be the only literary hangout where reading is what it was meant to be: a very personal experience.

BROADWAY BARGAIN

The *Rent* line for discount tickets is an all-nighter, rendering it out of the question to all but the most rabid neo-bohemians. But there is an easier $20 Broadway option, if you don't mind trading rock anthems for torch songs. ***CHICAGO,*** spectacularly and presciently revived just in time for America's love affair with pulp, offers 50 $20 seats nightly, on sale at 10 A.M. at the Shubert Theatre's 225 West 44th Street box office. The seats, in the front row or the side orchestra, have been selling out daily by 10:15. But a civilized 8 A.M. is probably early enough to join the line. Just wear a bowler instead of a beret.

UNDERAPPRECIATED MUSEUM

Manhattanites have every reason to fear losing cultural hegemony, but it's not Los Angeles that's the threat. It's the boroughs. Tourists will always haunt the Temple of Dendur; for year-round residents fleeing crowded galleries, however, the Brooklyn Museum has its own impressive collection of antiquities, while the **QUEENS MUSEUM OF ART** (Flushing Meadows Corona Park; 718-592-9700) and adjacent Corona Park feature more modern ruins. The main attraction in Queens, a panoramic model conceived by Robert Moses of all five boroughs, circa 1964, gives you a view usually glimpsed only through airplane windows. Children press their faces to the glass, searching for their street. Then the room falls silent as the lights go down and the skyline twinkles. In addition to the model, the museum prides itself on exhibits of emerging artists and old favorites: This spring, it will showcase twentieth-century artists with a Queens connection, including Utopia Parkway's Joseph Cornell, Robert Mapplethorpe, and Ad Reinhardt in the main gallery. A smaller exhibit of works by Louis Comfort Tiffany runs concurrently. After you've seen enough art, explore the venues from the 1964 World's Fair in picturesque decay out front—a broken-down, weedy coliseum of abandoned visions of the future, including the original Unisphere (which far outshines Trump's Columbus Circle facsimile).

SUBSCRIPTION

The Brooklyn Academy of Music operates as Lincoln Center's evil twin, packing diverse audiences into the grandiose, old-school Opera House and the artistically crumbling Majestic Theater. Out here, the Philharmonic gigs with Marianne Faithfull, not Yo-Yo Ma, and Thomson beats out Tchaikovsky for program space. Baryshnikov abandons ballet, and Oscar Wilde is considered a classic.

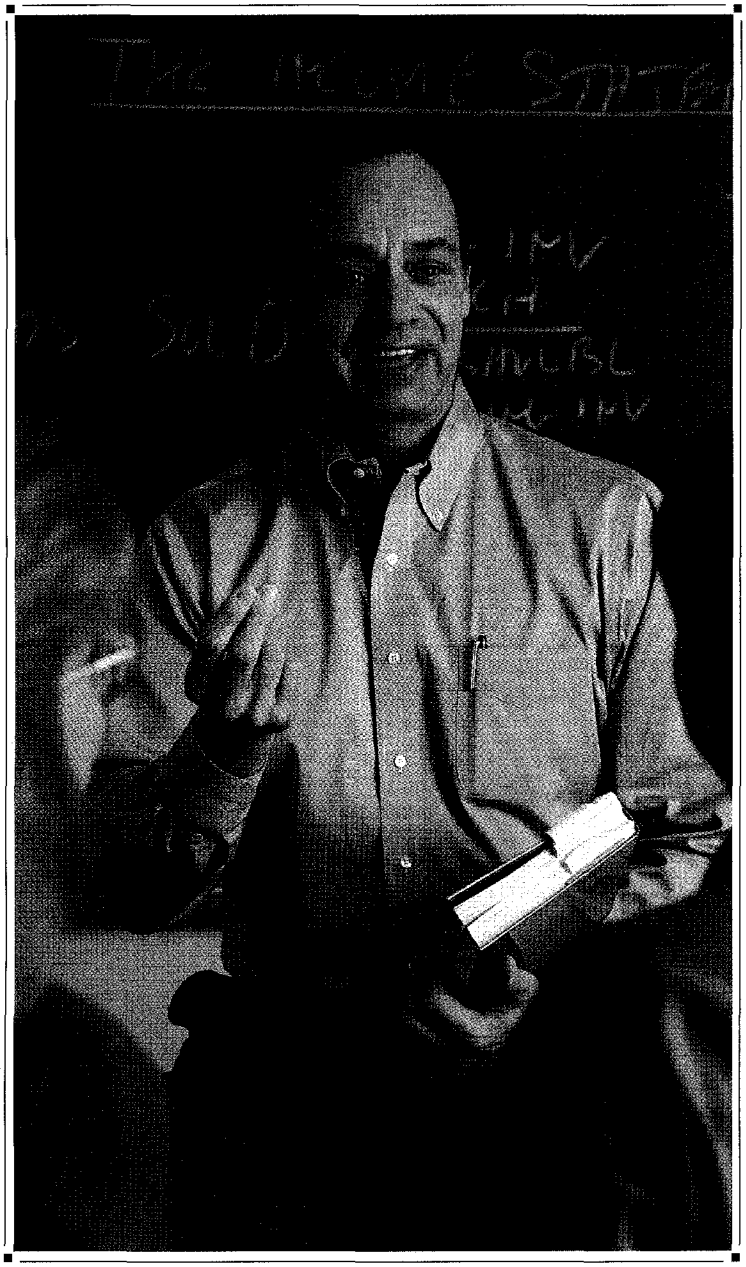
Though purists claim it's not as cutting-edge as it used to be, the best subscription option is for the BAM **NEXT WAVE FESTIVAL** (30 Lafayette Avenue; 718-636-4100), three months of new productions by choreographers, composers, and playwrights—some of whom you may not have heard of before. The audience itself is a theatrical treat, running more to velvet smoking jackets than three-piece suits. At intermission, half the crowd usually decamps to the Opera House steps for smokes. Last fall's highlight was Philip Glass and Susan Marshall's take on Cocteau's *Les Enfants Terrible:* an opera without fat women, heavy sets, or mistaken identities, and it still managed to be tragic.

The schedule isn't set yet for this fall, but it will include works by Pina Bausch, and Robert Wilson and Lou Reed's opera *Time Rocker.* And we promise, from anywhere below 42nd

MODEL CITY: New York panorama at the Queens Museum of Art.

Photographs: top, Ronnie Andren; bottom, Bernd Auers.

The nonsurgical treatment we developed
kept cancer from
silencing this gifted teacher.



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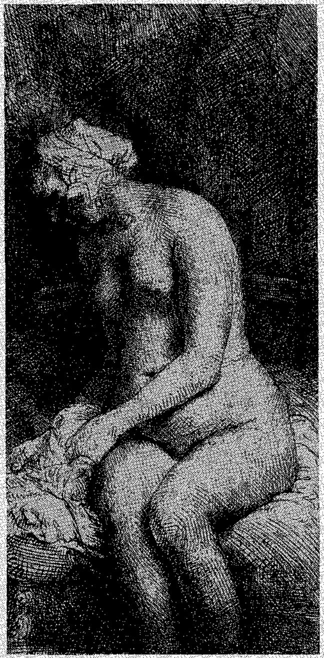

Rembrandt Harmensz. van Rijn
Woman Bathing Her Feet at a Brook
(B.Holl.200;H.298;BB 58-D)
etching, 1658, on pale golden japan,
6 3/8 x 3 1/8 in. (160 x 79 mm.).
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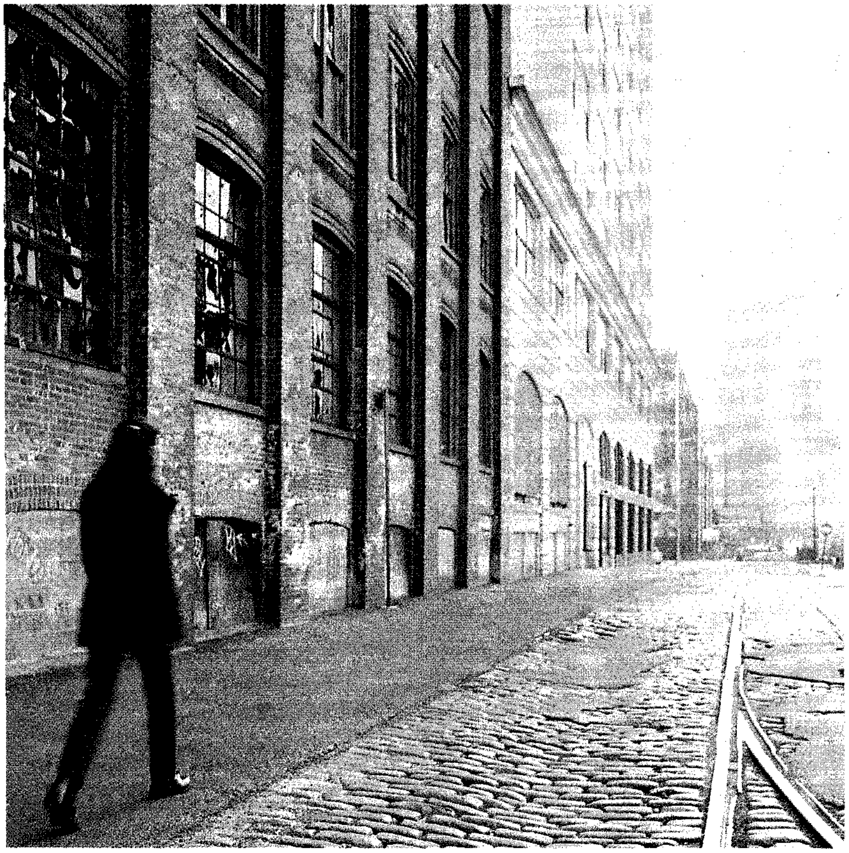

SMART MOVE: DUMBO has no Korean delis, but ample cobblestones.

Street, it takes only half an hour to get out to Brooklyn.

OUTER-BOROUGH NEIGHBORHOOD

Think of it as SoHo pre–Dean & DeLuca: the quaint cobblestones, the factory windows, the unfinished artists' lofts, the slumbering trucks. **DOWN UNDER THE MANHATTAN BRIDGE OVERPASS [DUMBO]** has all that and riv vues too. This area in the vicinity of the Brooklyn and Manhattan Bridges has been an artist commune of sorts for more than twenty years. Many of the loft-dwellers exist in a perpetual campsite—running water from a hose, cooking by microwave, going without Korean delis. But recently, a few buildings have been rehabbed into bite-size rental apartments with tiled bathrooms and kitchenettes, the kind that go for $1,500 across the river. There's even a neighborhood organization. Now all DUMBO needs is some services. It has a subway—the York Street stop on the F train goes into the heart of DUMBO—but the Laundromat–pool hall went out of business last spring, and nothing's come to take its place.

TOURIST-FOR-A-DAY ACTIVITY

While New Yorkers might indulge in the occasional cheesoid sightseeing outing, a teetering double-decker bus ride or a loopy Circle Line cruise is, for most, way beyond the pale. Thankfully, the Cooper-Hewitt National Design Museum (2 East 90th Street, at Fifth Avenue; 860-6868) has come up with a sophisticated variation, perfect for the discerning native. Its **STARLIGHT SPECTACULAR: MANHATTAN BY SEA** boat ride combines a high-quality architecture primer on the skyline, waterfront, and bridges, courtesy of veteran city architect Hugh Hardy, with political commentary supplied by Ed Koch. It's a one-night-only affair on July 16, marking the museum's one-hundredth anniversary. Those who like detail without Dramamine can try one of the museum's fine sidewalk tours—Turtle Bay on April 26 or Greenwich Village on April 12.

RADICAL BOOKSTORE

That **BLACKOUT BOOKS** (50 Avenue B, at 4th Street; 777-1967) is in fact New York's *only* anarchist bookstore need not detract from its status as New

Photograph by Jason Schmidt.

CULTURE

York's *best* anarchist bookstore. Not only does the shop offer an impressive array of literature and periodicals, but it does so in a setting so fittingly devolved, so decidedly anti-superstore, that even God-fearing disciples of the military-industrial complex might find themselves slipping into a smash-the-state frame of mood there. The collective that runs the place (ask them for the store's hours and they have to take a few minutes to decide) arranges occasional readings and art exhibitions, but the focus here is on the printed matter. The selection includes books on the usual topics—radical ecology, state oppression, workers' struggles—as well as work by local poets and writers, and 'zines from around the world. And fortunately, Blackout isn't affiliated with any larger political project, so you're no more likely to be accosted by party hacks than you are to find an on-site espresso bar.

LECTURE HALL

Celebrities don't retire, they merely join the lecture circuit. One-term presidents, aging sitcom actresses, and William F. Buckley Jr. never stray far from a podium. But Manhattan's **92ND STREET Y** (1395 Lexington Avenue; 996-1100) is perhaps the single place in America that speakers visit before their best days are behind them: The Y booked Newt Gingrich not last fall, when he was careening toward irrelevance, but in the summer of 1995. Lecturers represent all fields: finance, religion (the Jewish-issues series is particularly good), health, science, politics, entertainment, art. And given the drawing power of many of the lecturers and interviewees (Martha Stewart, Barbara Walters, Mia Farrow), the price for most evenings is reasonable at $18.

SPECIALTY BOOKSTORE

In its own way, it rivals the New York Public Library—those seeking any and all printed manner related to the city would be hard-pressed to find a better resource than **NEW YORK BOUND BOOKSHOP** (50 Rockefeller Plaza; 245-8503). Tucked away in the lobby of the Associated Press building, the

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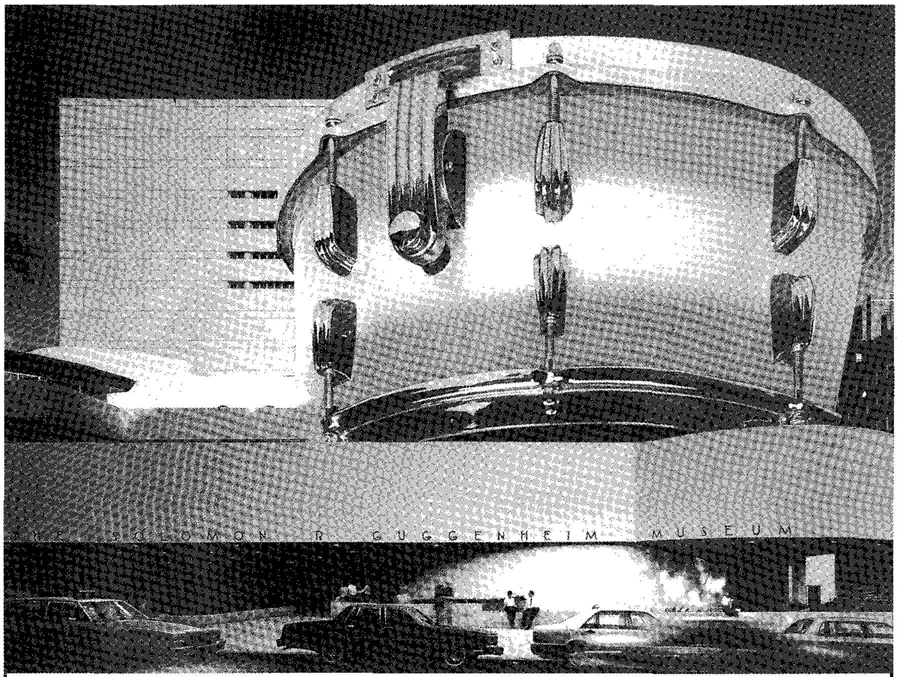
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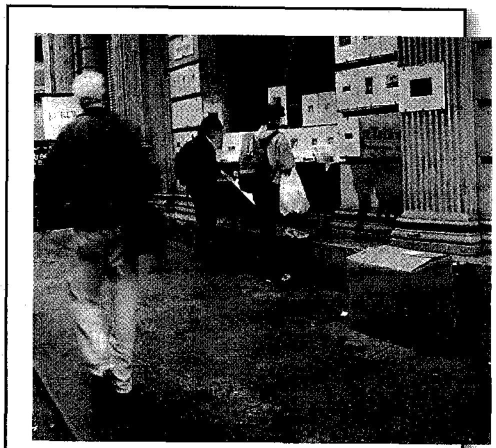

ART ATTACK: Prince Street.

22-year-old establishment has more than 6,000 books, neatly arranged into 23 categories that range from city planning to neighborhoods to, of course, Edith Wharton. There's a trove of historical photographs, as well as various maps, newspapers, and other ephemera. First editions are commonplace, including an 1840 city directory and the favorite of well-bred Gotham children, Swift and Ward's *The Little Red Lighthouse and the Great Gray Bridge.*

STREET ART

If you're looking for sandalwood incense or *faux*-Gucci wallets, any busy Manhattan sidewalk will suffice. But the best wall-hanging material can be found on **PRINCE STREET,** where the sheer density of street artists (especially on the shopping-mall strip between Broadway and West Broadway) ensures an unbeatable selection: everything from a splashy canvas perfect for the kitchen to an infamous skyline-at-sunset shot. It'll take more than a bit of luck to stumble across something on the level of, say, a stray Haring or Basquiat, but at the very least, every purchase will help support a revolutionary cause. Most of the artists are members of ARTIST (Artists' Response to Illegal State Tactics), which is engaged in a cultural jihad with City Hall. The artists insist that the First Amendment exempts them from the city's ban on unlicensed street vendors. So be ready: That small something for posterity may come with a lecture on free speech.

MOVIE THEATER

Okay, so it's not as happening as the Angelika, or as regal as the Ziegfeld. But in this age of independent *film noir* and three-hour epics, **SONY LINCOLN SQUARE** (1998 Broadway, at 68th Street; 336-5000) has remembered that

Photograph by Ronnie Andren.

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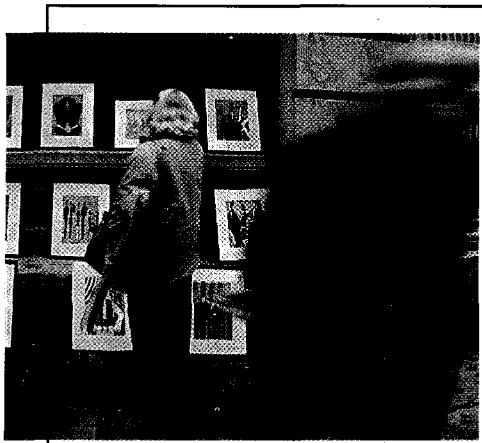

movies are supposed to be *fun.* Lavishly decorated with murals of stars from the golden age of cinema, the Sony is a monster of a movie house—twelve theaters, plus the eight-story-high Imax screen—meaning that one can usually find both the latest art-house fare and the newest Hollywood release. The theaters themselves reflect this range: everything from the intimate Bombay on the lower level to the lavish two-story Loews upstairs.

A far less imposing movie house—replete with the amenities only huge corporations with vats of market-research data can provide—is the two-screen **CHELSEA WEST** (23rd Street between Eighth and Ninth Aves). The entire theater has just emerged from a massive overhaul with chairs so comfortable that they border on ergonomic. The spacing, too, is another valentine to the audience: a proper berth ensures no inadvertent body contact *and* no obstructed views. In one of the theaters, the screen is to your back as you enter—thereby providing both excellent people-watching opportunities and a small yet satisfying sense of control over the environment. (Very feng shui, no?) And aside from all this infrastructural achievement, the Chelsea West offers that most elusive of moviegoing pleasures: light, foamy, fully carbonated Coke.

LOCAL WEBSITE

It's not often that a politician's naked ambition yields tangible, immediate benefits for the Little Guy—but Mark Green's **NEW YORK CITY PUBLIC ADVOCATE'S HOME PAGE** (http://www.pubadvocate.nyc.gov/~advocate/advotext.html), a virtual advertisement for the man's Good Government virtuousness, *does* deliver. While this well-organized site never lets you forget that the PA's office is a bastion of civic benevolence, we can think of no better place to find out everything you need to navi-

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gate the thicket of the city bureaucracy. Noisy neighbors? Suckered by a fly-by-night electronics store? Streetlight out on your block? This searchable cyber version of the *Green Book* (an occasionally updated compendium that's hard to get your hands on) delivers, with just a few mouse clicks, the goods—the names of the appropriate city agencies and commissioners, their phone numbers, plus sundry advice on the best ways to seek redress for your ills.

POSTCARD SHOP

The well-chosen postcard occupies a space between art and commerce—a low-cost chance to show off your good taste—and you'll have no problem finding a suitable one at **UNTITLED,** an art-book and card store that's been in SoHo since 1970 (159 Prince Street; 982-2088). The exhaustive, pleasingly oddball collection is organized like fine wines; big artists like Picasso are divided by work, lesser-known painters by period or style, and architecture by city. The most fabulous sections are the thematic ones, such as Retro-Kitsch, Wedding, and Get Well, where you'll come across unlikely juxtapositions of cocktail recipes, George Burns and Gracie Allen's wedding photo, and Ban-Lon ads from the fifties for your friend who wants to be reborn as Fabian.

RADIO PROGRAM

Nowhere is the blandness of the corporate age more in evidence than on the city's airwaves, but rooting around on the left-hand side of the dial still yields a few aural treats. Prime among them is WBGO's **RHYTHM REVUE** (88.3 FM, Saturdays, 8 A.M. to 1 P.M.), a radio show willfully ignorant of *Billboard,* SoundScan, and Arbitron. Instead, D.J. Felix Hernandez genuflects at the altar of Aretha, Marvin, and Stax-Volt, spinning a combination of rare classic soul and vintage rhythm and blues. Listeners can phone in to rap with some of R&B and soul's luminaries when they stop in at the studio. And as if that weren't enough, Rhythm Revue also holds a monthly dance party at Roseland that attracts crowds of more than 2,500 soul-seekers.

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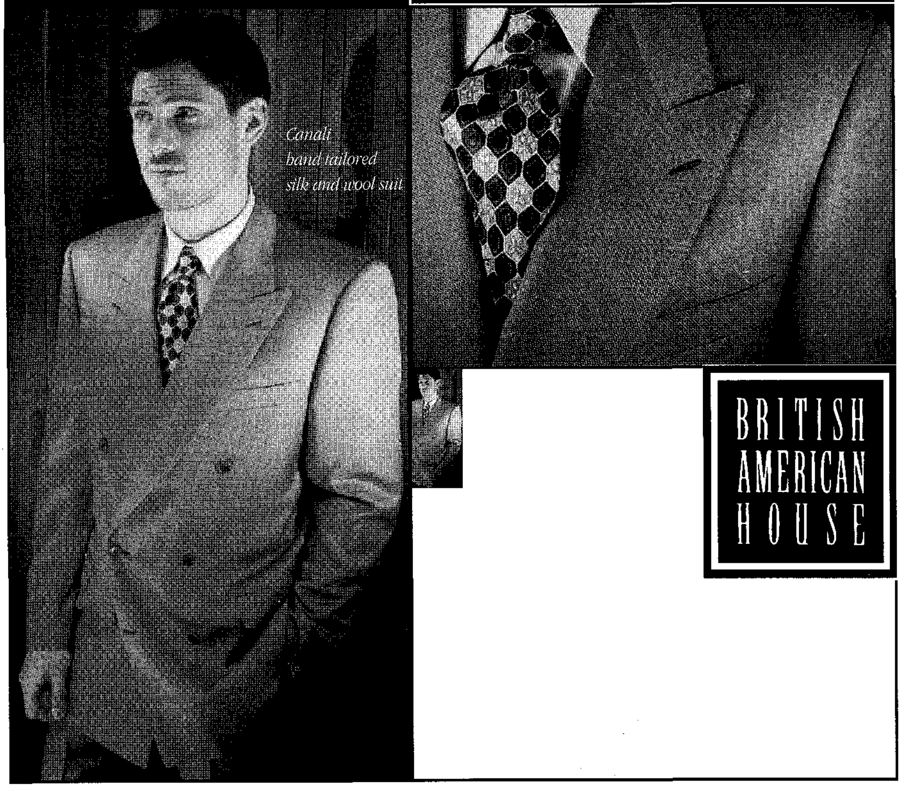

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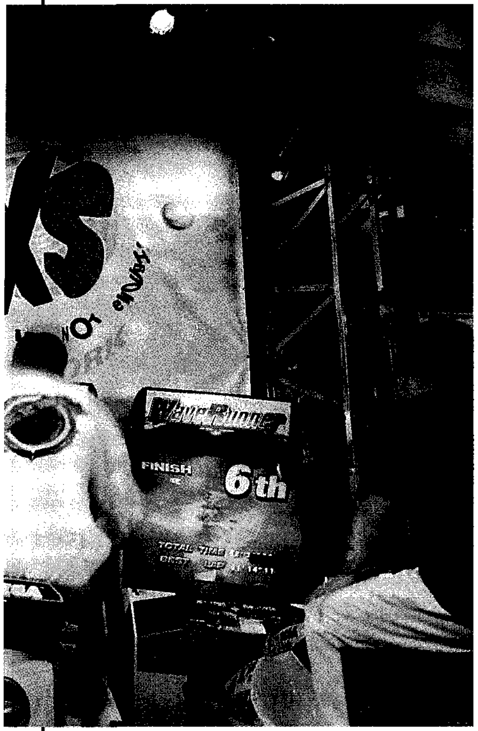
(1457 Broadway, between 41st and 42nd Streets; 398-5467) points to a Times Square that's very cyber, very meta, and very noisy. "You are twenty minutes into the future! You're in the center of the world!" screams a uniformed blonde over a sonic assault of AK-47 fire, motocross crashes, and equally violent techno music. Despite the Disney World–meets–*Bladerunner* creepiness of this three-story VR center (which includes a restaurant, microbrewery, and cybercafé), these games aim toward the educational, teaching the basics of golf, flying, and skiing and offering experiences that certainly feel as strenuous as an *American Gladiators* tourney. After our fourth ride, we asked one game operator if it was common to feel ill. "This is your fourth?," he replied incredulously. "Yo, man, you are done. Get outta here."

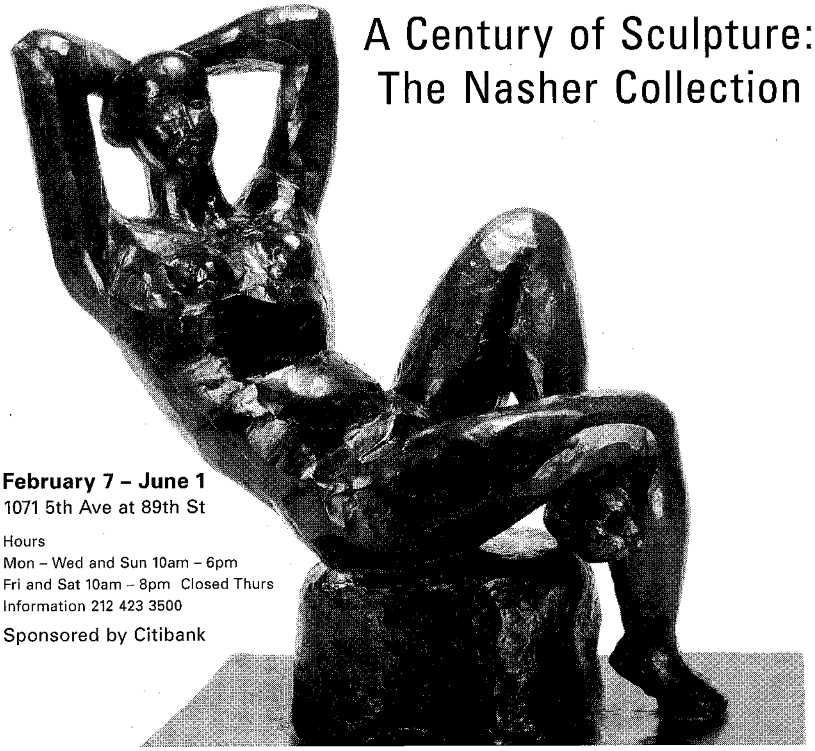


STRAIGHT TO VIDEO: Times Square.

BOOKFINDER

Many independent booksellers in the city will conduct out-of-print searches, but only a few do so without a great display of weariness. **SKYLINE BOOKS & RECORDS** (13 West 18th Street, 759-5463), however, will gladly hunt down anything. The staff is unburdened by attitude, and the process is wholly businesslike: You simply fill out a form with your request, and they usually come up with the book in a few weeks.

Photograph by Bernd Auers.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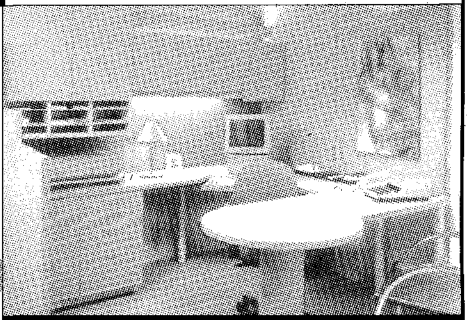
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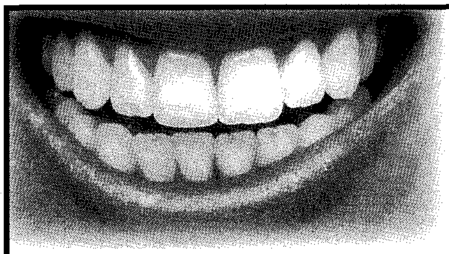
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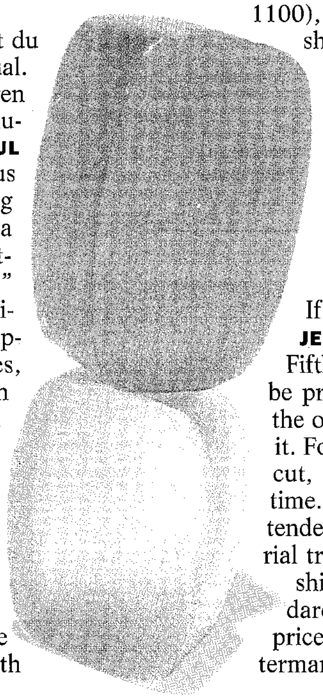
Beauty + Health

MIRROR, MIRROR, ON THE WALL, WHO GIVES THE BEST FACIAL OR HAIRCUT OR MASSAGE OF ALL? A LOOKING-GOOD GUIDE.

FACIAL

Facials nowadays have two distinct purposes. Some are for cleansing and improving the complexion, and others are for toning. Many of the techniques used are at the frontiers of science—and sometimes beyond them.

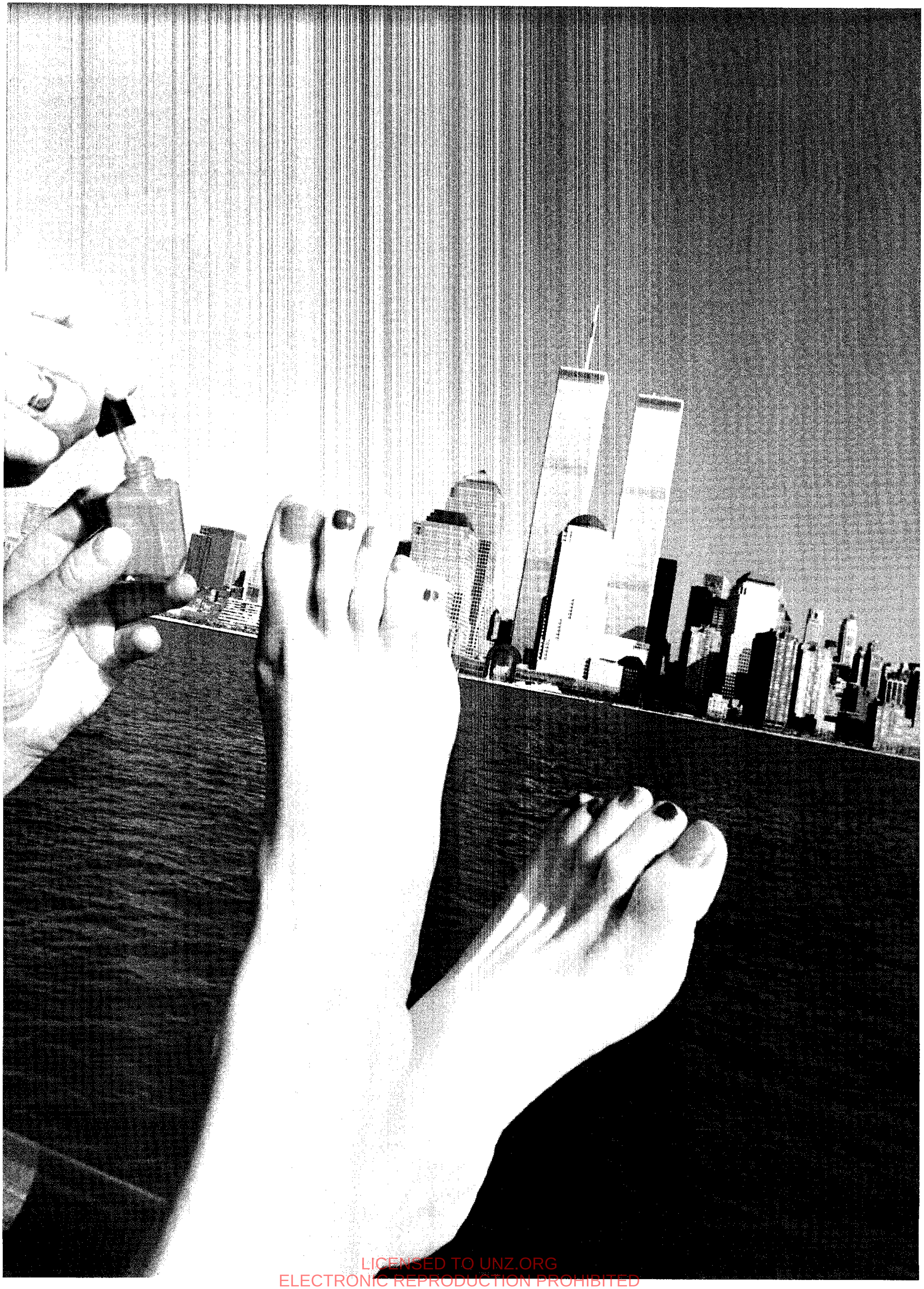
The oxygen facial is the cleansing treatment du jour, but not all oxygen facials are created equal. "It's been documented that the only way oxygen can penetrate skin is through a hyperbaric solution," says Regina Viotto of the **PAUL LABRECQUE SALON** at Reebok (150 Columbus Avenue, at 67th Street; 362-6800), sounding believably scientific. "Blowing through a tank"—a technique many salons have adopted—"it just gets released into the atmosphere." Viotto's facial uses products that contain stabilized oxygen in an emulsion. When they are applied, they interact with the skin's enzymes, breaking down into water and oxygen, which can be absorbed by the skin. And—from a completely unscientific standpoint—it's really relaxing. Her facial begins with an emollient cleanser, followed by a scrub with finely ground white marble, chosen, she says, because marble when pulverized splits into perfectly round crystals. Other exfoliants, she says, can cause microcutting of the skin and invite bacteria. The next step is an oxygen face cream, which is applied and then covered with Saran Wrap. The Saran Wrap makes one feel something like tomorrow's lunch, but when it's removed, the complexion benefits are immediately visible. The cost is $85. Honorable mention: Diana Ward at the **EQUINOX WELLNESS SPA** (344 Amsterdam Avenue, at 76th Street; 721-1100), who specializes in the toning facial. While she relies partly on old-fashioned massaging, she also stimulates sagging muscles with very weak electricity and the needles of an acupuncturist: "The needles help minimize lines and increase circulation, and the current exercises the muscles, like a little personal trainer for your face."



MEN'S HAIRCUT

If you find yourself uttering the word *stylist* in **JERRY'S MEN'S HAIR STYLING SALON** (635 Fifth Avenue, in Rockefeller Center; 246-3151), be prepared for some offended looks. *Barber* is the operative term here, and God bless them for it. For $20, you get not only an expert shampoo, cut, and blow-dry but also a brief trip back in time. There are nine chairs to sit in, each well-attended by men who have been plying their tonsorial trade for twenty years or more. Shaves, shoe shines, and manicures, in addition to the standard cut, are available at eminently reasonable prices. Clients like John Chancellor, David Letterman (although his hair is not necessarily the

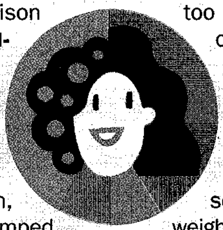
Photograph by James Worrell; styling by Philippa Brathwaite.



THE HOWS AND WHOS AND WHERES OF HAIR

A CUT ABOVE

The world of hair has been a tangle in the past year, and with all the defections and lawsuits, it has been hard to see which of the top salons have maintained their preeminence. Much of the action has been focused on **FREDERIC FEKKAI**. First, he moved from Bergdorf Goodman to Chanel; then he suffered a coup and sued the rebels. Former Fekkai employee Mark Garrison has taken over the **GIL GAMLIELI** salon, where just last year the late Gamlieli was making headlines with his salon on wheels—the Hamptons beauty bus. **ORIBE**, too, took legal action, when colorist Brad Johns jumped ship to open his own salon and took (horrors) Carolyn Bessette Kennedy with him. **GARREN**, with his fine sense of geometry and proportion, is doing excellent work at his salon in Bendel's, but he has only six chairs, so scheduling an appointment can be annoying. While Fekkai, Oribe, and Garren still draw many of New York's chicest, the top tier is more crowded. This year's hottest newcomer is **JOHN BARRETT** (754 Fifth Avenue, at 57th Street; 872-2700). An Irish expatriate who worked for Fekkai in New York, Barrett has a low-key demeanor that filters down to his gracious staff. There's not much that's outré here—cuts and color are pure and artistic. Barrett will move this spring to the apartment atop Bergdorf's where the Goodman family once lived.



SPACE HELMET: The ecodryer.

BANGS

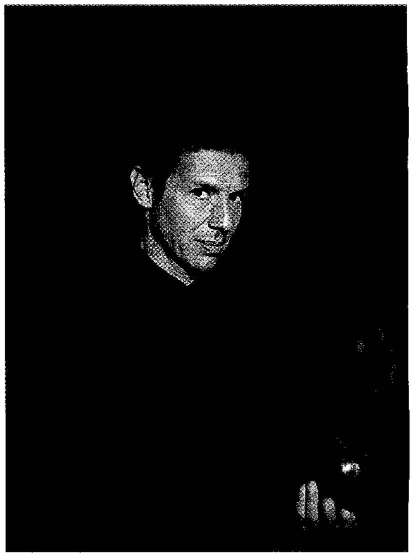
Bangs are one of this year's biggest looks, which presents problems, because they are difficult to execute: If they're cut too thick, they look lumpy; too thin, they look skimpy. The current master of bangs is Edward Tricomi, at **WARREN TRICOMI** salon (16 West 57th Street; 262-8899). He has it down to a science, breaking up the hair into little sections to determine its weight, but he's honest about his limits: bangs curl up when you sweat, and if you have cowlicks, forget it.

CURLY HAIR

Any curly-headed woman knows there are days when she just wants to stick a big bow on top of her head and pant. Then there are days when the hair just works, and she feels like she's a Botticelli. An exemplary curly-hair stylist can work with this dualism: The best we found is at **SALON ISHI** (70 East 55th Street; 888-4744), a pink, unprepossessing salon employing people who, while they can't exactly empathize with a fuzzball complex, know from curly hair.

HIGH-TECH TREATMENT

Some of the women shown to such spectacular effect in *W* have all day to get their hair done, but you might have better things to do. Which is why the new hair-coloring process at **WARREN TRICOMI** is not just another of the beauty world's Rube Goldberg variations but a genuine advance. Single-process color is carefully applied to your hair by Joel Warren—or one of his hip protégés. Next comes the ecodryer, or as most of the salon-goers refer to it, "the machine." The first bubbling sound and expulsion of steam may make you feel like you're in a *Jetsons* cartoon, but seven minutes later, you're done.



OZ'S DECREE: Take your vitamins.

best advertisement), and Tony Bennett all patronize this 60-year-old establishment. By the time the steamed towel is removed from your face and you are thoroughly brushed off by the coat-check attendant, you will be in full agreement with the barber who said, "We're not here to make you look like a rock star; we're here to make you look like a gentleman."

GAY BEAUTY SALON

Beautiful men in Chelsea are a dime a dozen. One reason why may have to do with the fact that many of them regularly visit **THE SERVICE STATION** (137 Eighth Avenue; 243-7770) for body maintenance—and vanity encouragement—be it a haircut, a manicure, a massage, or a tanning session. And they don't just come for the services. The interior design features a clever gas-station motif, which blends perfectly with the sort of small-town, picket-fence vision of gay America that has been developing in Chelsea for the past few years.

NUTRITIONIST

Your temporary human container is only as good as what you put into it. But the world of nutrition often seems to rely more on mysticism than on science. This isn't true, however, of **OZ GARCIA**, who works with Robert De Niro, Winona Ryder, and Donna Karan, among others. Before prescribing a program for a client, he asks for a blood test as well as a few locks of hair, which are analyzed for their mineral content—a good way to gauge some-

Photographs: top, Jason Schmidt; bottom, Erik Rank.

BEAUTY KNOWS NO GENDER. BUT DOES THE BEAUTY RITUAL? ONE MAN'S SEARCH.

COLOR ME BEAUTIFUL

Apparently, I am still traumatized by an event from my childhood. It was in third grade. The odd girl with the cat's-eye glasses invited me to her 8th-birthday party, and to my horror, I showed up to find I was the only boy among fifteen girls. It was a draining two hours—a painful examination of myself, of the great unknown. Only later did I realize I had been horrified not of the girls but of the overwhelming girliness of the setting.

But that was years ago. I thought I was over this. Then I submitted to my first pedicure.

More than ever, the nexus of the fitness, magazine, advertising, and cosmetics industries is colonizing the male psyche, coercing us into insecurity that can be assuaged only with $40 exfoliating creams and $80 seaweed wraps, the same elixirs that have long engaged the hopes and terrors of well-to-do American women. So you might say that I didn't venture willingly into the very female culture of New York's thriving day spas; I was *compelled*.

I didn't have to travel far from my Upper East Side walk-up to find a part of town that could be called "Little Sedona," in the East Sixties and Seventies. But while the gilded surfaces and feminine panache of haute salons like Elizabeth Arden Red Door and Catherine Atzen Day Spa may serve the epidermally correct Ladies Who Scrub, their décor was simply too Nan Kempner for me. **KOZUE AESTHETIC SPA**, however, sits, anonymous as a speakeasy, one flight up from Madison Avenue.

"Is this a gift?"

The assumption, apparently, is that no self-respecting Knicks fan would submit to a paraffin pedicure except at the behest of a guilt-tripping girlfriend. They are probably right. I feel self-conscious the minute my feet hit the piping whirlpool bath, as my meek beautician sets at my lower legs with a sea-salt-and-papaya scrub. In this setting, my legs, protruding from my bathrobe, seem as hairy as a macaque's.

I had been hoping for the luxuriant pampering implied by the $60 price tag. Instead, I was quickly learning the price of beauty.

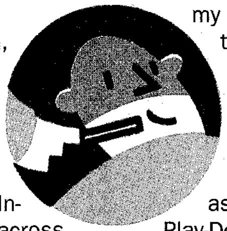
A pedicure is a symphony of abrasion, with memorable solos by the emery board and the pumice stone. My teeth finally unclench as my feet are dunked in the low plastic bucket for the paraffin process. At least that sounds warm, I figure. And it is—precisely as warm as hot wax. Walking home, my feet are so moist, it's like they're sloshing in butter inside my Nikes. But I vow that my next stop will involve more pleasure.

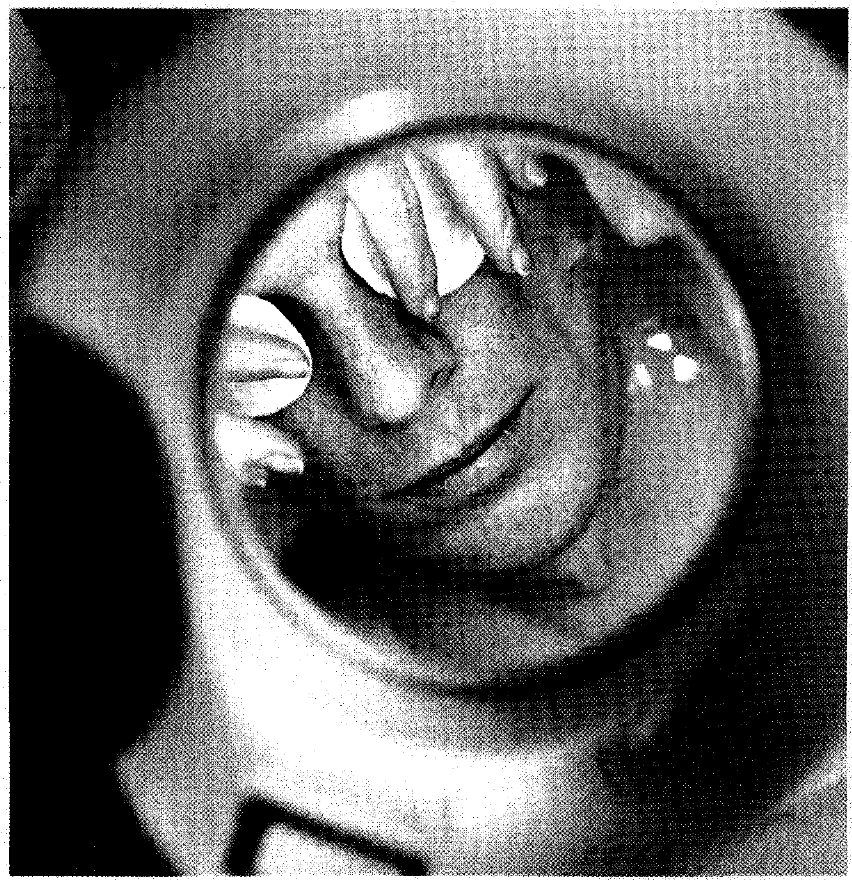
I can almost feel the warm, oily fingers tweaking my sternocleidomastoids when I show up at **CARAPAN URBAN SPA**—a Chelsea townhouse gone fully "Southwest"—for my aromatherapeutic massage. Inside the waiting room, I sit across from two women. I try to look natural, studying the I Ching, hoping my robe isn't sliding open. The massage can't miss; I've even been asked to choose among a palate of eleven herbal-scent cocktails, one for each possible spiritual ailment. Nothing has been left to chance. Well, one thing has.

"This is Jeff. He'll be your therapist."

I've committed to living the life of a Park Avenue divorcée, but everything has its limits. I spend the first quarter-hour trying to decide whether I have issues about a man's oily fingers poking around my buttocks. Around minute sixteen, I realize I can deal with it. Jeff, in fact, is a consummate pro. And as he pushes the toxins from my lymphatic system and untangles knots in my physiognomy, my flesh duly assumes the texture of warm Play-Doh. I'm getting the hang of this woman stuff, I'm realizing. And, at last, it is time for a facial.

So it is time to find **BLISS**. Bliss is a superhip SoHo spa with quasi-Royalton décor and a striking dearth of urinals. Still, it's MACHO *(continued on next page)*

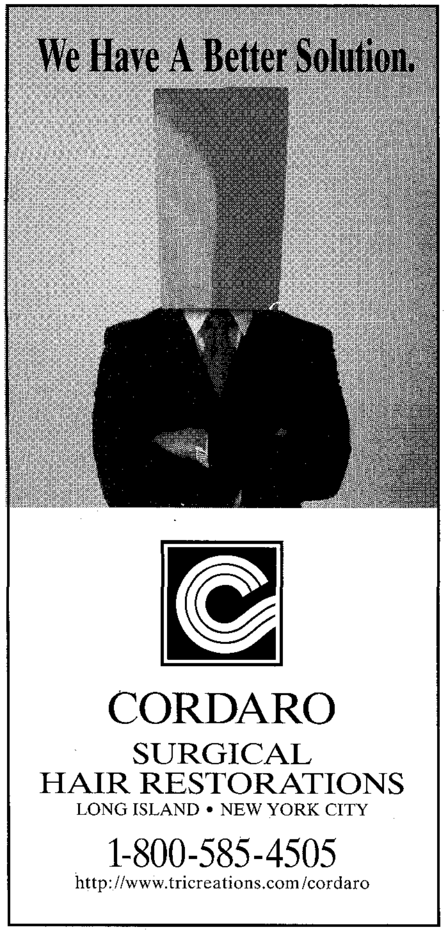




AIN'T NOTHING WRONG WITH THIS: Easy living at Equinox.

Illustrations by Steve Savage.

Photograph by Warren Salowe.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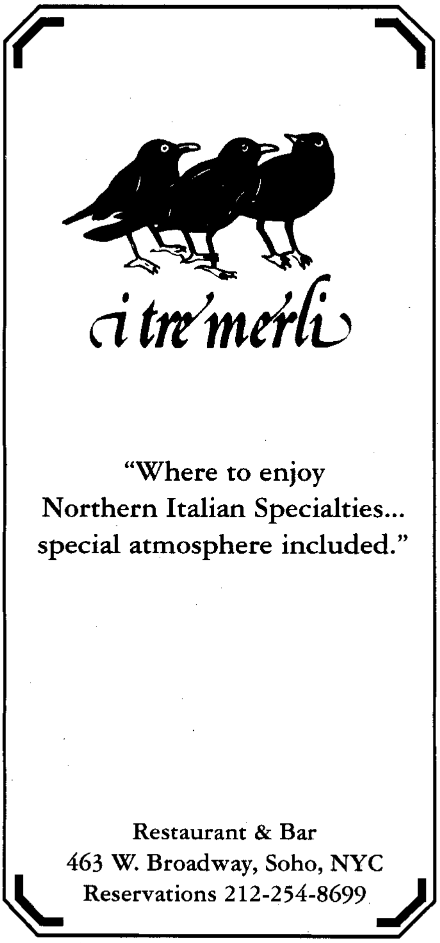
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(continued from previous page) MONDAY, according to an unconvincing sign scrawled in lavender ink in the locker room (men inherit it once a week).

"The bad customers I don't let breathe," says my Russian therapist, cracking wise in that distinctly Slavic way before laying a sheet of Saran Wrap across my face. I must be doing something right, since my nose protrudes. My face is covered and a hot towel curled like a volcano, my nostrils filling with the fumes of the peppermint cream slathered on my face. Next, she begins digging pustules from my face—and, most excruciatingly, my nose—that I never dreamed were there (I trust they were . . .).

The New Agey stuff kicks in with the fruit-acid exfoliation to remove dead skin cells, a prelude to the "double-oxygen facial." First I am smeared with "energy" cream, to infuse oxygen and discourage aging, they say. The next treatment seems to border on superstition. My face is tickled by a steady blast of oxygen (in gas form) from a narrow hose hooked to an incongruous gas cylinder. I've had my face blown on before, but never for five minutes, and never for $120. Apparently, bacteria are supposed to perish by the legion under this gentle process. Whatever.

Does it work? Well, I do leave Bliss with a healthy glow, looking nicely greasy and slightly baked, my skin a pinkish orange. Would it last? Maybe. But I was starting to form a different thesis about being a boy in spa land. The effects of the treatments were fleeting. What stayed with you was the buzz of having a woman's rapt attention at the rate of $100 an hour. I figured I could check this thesis only with the most lengthy, indulgent treatment I could find, in the lovely confines of SoHo's **AVEDA INSTITUTE**. The "Himalayan Body Treatment" takes two full hours and is as odd, ceremonial, and nature-based as an Aztec sacrifice to the sun gods. I might as well admit that I left Aveda in a stoned stupor.

My blissful, zombielike state is probably due to Step 3 of the process (it has five parts). In this step, my oil-covered, herb-reeking body is covered in a long, white pup tent, which suddenly begins to overflow with 120-degree steam. Afterward, I walk out high, essentially a cranium full of endorphins, thinking essence of tangerine and ylang-ylang should be listed under the Federal Controlled Substances Act. But then I begin to think darker forces are at work. Each experience has grown increasingly womblike, strangely Oedipal, with all these older women showing concern for my well-being. It is getting weird.

HANDS-ON: The full treatment.

So I return to more familiar terrain. The more gender-neutral gym-spa hybrids have prospered by bringing spa culture to a place where men already feel comfortable: the gym. Of course, having tasted the manna of New York's urban Canyon Ranches, I almost distrust the overweening maleness, the prosaicness of the $35 "Executive Shave" at **EQUINOX SPA**.

"You men are so good at this," my therapist tells me. Then she takes her Gillette Sensor and makes a first cautious swipe at my left jowl. The ubiquitous spa sound of Andreas Vollenweider plinks in the background. There is time to discuss with my droll therapist the horrible-tasting liqueurs of Europe, the days of yore when people ate bugs. But what I'm paying for is more than companionship, and more than a shave, which I could do better in 45 seconds of showering at home.

But that's not the point, I realize. What I'm paying for at Equinox—and at every one of these spas—is not basic-hygiene assistance but brief moments of reassurance that I am a work of singular perfection, in need only of the minor buffs and polishes that would befit a Donatello being prepared for display by a curator. For the price of a nice dinner out, I could transform myself into art.

I leave, my face as smooth and taut as a McIntosh apple. Tomorrow, of course, the stubble will return. But maybe I will, too. This beauty thing, after all, is about a lot more than beauty.

ALEX WILLIAMS

Photograph by Warren Salowe.

Beauty + Health

one's metabolism. Next comes a daily food log and a comprehensive questionnaire about bodily functions you'd probably rather not dwell on. From these tests, Garcia can read your adrenal and thyroid systems and determine how your body manages and manipulates fats and sugars. Unlike other of the city's top nutritionists—such as the protein-crazed Robert Atkins and the vegetarian-oriented Ronald Hoffman—Garcia, who will be moving his Upper West Side practice (10 West 74th Street; 362-5569) into the new Lexington Avenue Equinox facility in September, emphasizes a personal approach, meeting with people for regular one-on-one evaluations and updates. Garcia generally recommends a diet that's higher in protein and lower in sugar, supplemented by rice-powder shakes and vitamins, items which may not yet be on the menu at the city's restaurants. Unfortunately, the thing about diets is that you have to follow them.

REFLEXOLOGY

Most salons will offer to rub your feet—at a price—and call it reflexology. But few will give you the painstaking care and time they do down at **ANGEL FEET** (77 Perry Street; 924-3576). The massage therapists at this sleepy grotto in the Village actually seem to *want* to rub your feet, but they are pleasantly un-chatty about what they're doing, leaving you to relax in one of the salon's swallow-you-whole wicker chairs. The pricing is gentle, too—where other salons charge up to $100 for the procedure, Angel Feet gets $60 for an hour, $35 for a half-hour.

SPA BARGAIN

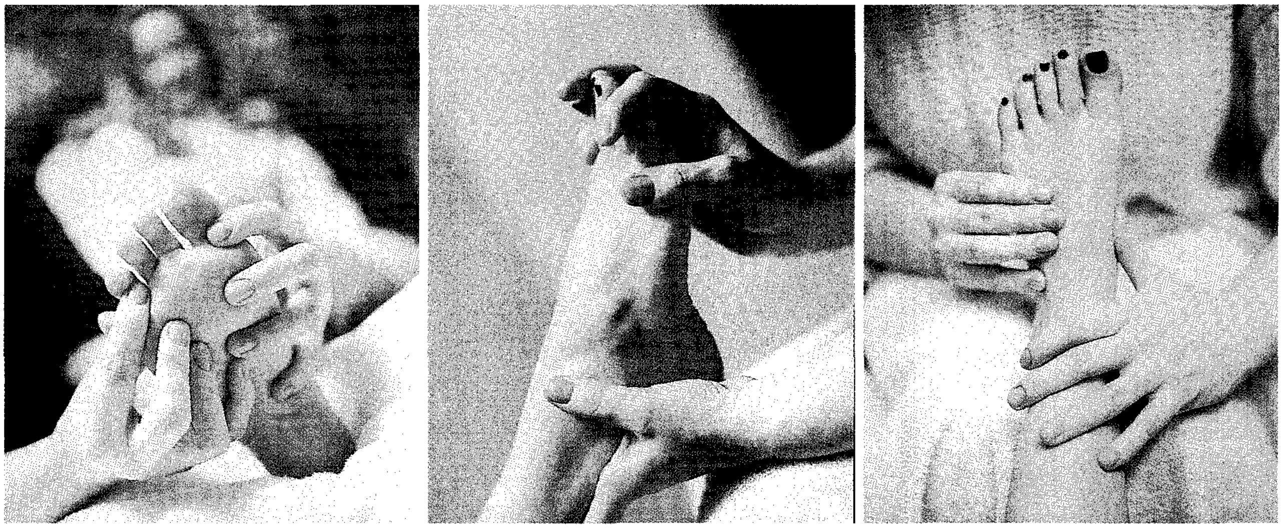
For a beauty bargain you can't beat with a bat, spend two hours at **YI PAK** (10 West 32nd Street, second floor; 594-1025), a modest spa for women run by a coterie of no-nonsense Asian women who spend their downtime chain-smoking and watching soap operas in the wood-paneled common room. When you arrive, they'll promptly command you to strip. You will then enter Yi Pak's other room (there are only two), where you will shower, steam, and clamber atop a table for an exfoliating scrub—even the webbing between your toes will be pillow-soft. *Après* scrub, you'll have another steam session, followed by a shampoo and conditioning; a two-process, old-school facial; and a full body massage. The cost is the most beautiful thing of all: $80 for everything (excluding tip), and absolutely no privacy or prima-donnishness. No appointment necessary.

RETREAT

Nice as Canyon Ranch or L'Auberge can be, after the plane flight home and the cab from La Guardia, one is more or less back where one began in terms of tranquillity. Which is why there are certain advantages to not going away in the first place. At the **SOHO SANCTUARY** (19 Mercer Street; 334-5550), Helen Benham and Leslie Nelson have managed to conjure the near-impossible, a tranquil women's retreat from urban stress in the midst of bustling Manhattan. The stone-and-marble locker room is larger than many New York apartments, and the circular meditation room, dotted with plants, is painted a calming shade of blue. The larger workout room, complete with dimmers and rice-paper sconces, offers classes in Alexander technique, tai chi, alignment, and dance. The scent of lavender wafts through the five peach-colored massage rooms, used for half a dozen kinds of bodywork. All this within steps of the MercBar—where you can begin retoxifying immediately.

MASSAGE

Massage, such a simple, primal activity, seems to attract people with a New Age turn of mind. One of these is **KEN TUCKER** (by appointment only; 978-7626), who many say is the top masseur in the city. When he starts to work clients over, he says, "some people cry, some get angry. If you were denied your feelings as a child, tension started to build then." Tucker calls his technique "deep-tissue cellular release," and he takes a more aggressive approach than some other massage therapists, but he's no sadist. While some of his moves provoke winces, the overall effect is that good old alpha state, the one so many people spent so long pursuing at Esalen Institute.



AND THIS LITTLE PIGGY WENT ALL THE WAY HOME: Reflexology at Angel Feet.

Photographs by Erik Rank.

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Sports

IT'S NOT WHETHER YOU WIN OR LOSE, IT'S WHERE YOU PLAY THE GAME: A GUIDE TO THE CITY AS PLAYGROUND.

EXERCISE CLASS

The latest in fitness fusion: Ilaria Montagnani, a black belt in karate, and Patricia Moreno, a former dancer, started working out together seven years ago, teaching each other the key moves from their respective disciplines. The result: Powerstrike, a rigorous cardiovascular workout that also sculpts muscles—part kickboxing, part boot camp. Even if you pride yourself on having the body of Van Damme, an hour of high-kicking and vigorous punching can leave you panting desperately. "I have been taking classes for years," gasped one devotee, "but my boyfriend has noticed my butt getting smaller since I started this one." Powerstrike is taught at **EQUINOX** (344 Amsterdam Avenue, at 76th Street, 721-4200; 897 Broadway, at 20th Street, 780-9300) and through Montagnani and Moreno's studio, **IP POWERSTRIKE** (48 West 68th Street; 586-3443).

KAYAKING

Unlike yachting and sculling, kayaking has no urban elitists closing ranks around it. The 170-odd members at the **DOWNTOWN BOATHOUSE** (Hudson River, Pier 26; 966-1852) have ensured the populism of the sport by volunteering time and boats to introduce novices to the Hudson. Passersby are welcome to stop in, sign a release form, and take a supervised turn in a borrowed kayak free of charge, just to see what they think. While there's a waiting list for the boathouse's unbelievably cheap boat storage ($200 a year), people with their own vessels can use the launch site gratis. This summer, the merry ambassadors of the big blue are building rowboats, adding to their nautical library, and creating a model-boat pond.

TENNIS COURTS

In the city, available courts are only a little less scarce than affordable apartments—if you play at peak time (8 P.M. on a weeknight, say), it can run you $110 an hour. This pricey experience is not necessarily very good, either: skimpy backcourts, bad lighting, awful acoustics—yes, you do want to hear your opponent call the ball *out*—are common. Which is why **SUTTON EAST TENNIS CLUB** (488 East 60th Street; 751-3452), open October through April, is the top of the draw. Tucked beneath the 59th Street Bridge, Sutton offers actual red clay (a good tune-up for the French Open), and there's an ample backcourt for free-swinging ground strokes. The prices for nonmembers are no bargain (call for rates, which vary), although on Friday night at nine, you can play for only $40. During the summer months, head to Riverside Drive and 96th Street (eight red-clay courts that you are required to brush after your match), Riverside Drive and 119th Street (eight hard courts), or Central Park (30 dauntingly busy hard courts located just above the reservoir). All are run by the Parks and Recreation Department (info: 360-8133) which charges just $50 for a full year of unlimited play.

STROKES OF GENIUS: The Downtown Boathouse preps all paddlers.

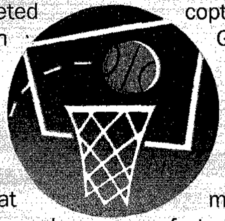
Photograph by F. Scott Schafer.

WHERE TO WATCH THE CITY'S HOOP DREAMERS

COURT AUTHORITY

HOT SHOTS: Tomorrow's playground legends take off in Harlem.

'A fake just ain't a fake without a little shake and bake," quoth the immortal Pee Wee Kirkland, who is—in the opinion of many—the best point guard the city of New York has ever produced. So why haven't you heard of him? Well, except for an abbreviated stint with the Chicago Bulls in 1968, Kirkland didn't play pro ball. His legend was built entirely on the asphalt courts of Harlem. And between 1968 and 1971, he competed against some of the best in the game—the likes of Julius Erving and Tiny Archibald—who came to the neighborhood for the annual Rucker Tournament.



The tournament, held at Colonel Charles Young Playground in central Harlem, is revered as the birthplace of "show time" basketball, and it kicks off its forty-seventh year on June 14. But you don't have to wait to see good hoops: The courts are busy with young talent every weekend when the weather is warm. And the crowds who gather to watch are treated to "better basketball than anything in Madison Square Garden," Kirkland maintains. Not surprisingly, the playground is also a mecca for pro and college talent scouts.

The tournament is named for Holcombe Rucker, a community leader who organized the first games in 1950 and tried, until his death in 1965, to show inner-city kids a way to a better life through basketball. Besides Erving and Archibald, superstars like Wilt Chamberlain, Willis Reed, Connie Hawkins, and Kareem Abdul-Jabbar all played in the Rucker Tournament. Sadly, the Rucker legend also includes more than a few brilliant players who never made it out of the ghetto, such as Joe "the Destroyer" Hammond, Herman "Helicopter" Knowings, and Earl "the Goat" Manigault, whom Abdul-Jabbar has called the best player who ever lived.

If you plan on going to watch a game or two, be warned: The Parks Department, in a well-intentioned effort at honoring this man's place in Harlem history, has named an entirely different park (at 155th Street and Frederick Douglass Boulevard) after Holcombe Rucker. Don't be fooled. The real action is at the playground where Rucker actually organized the games that bear his name: 145th and Lenox.

Kirkland, who now coaches basketball at the Dwight School, recalls that "the best things you see in pro ball today were invented 25 years ago in the schoolyards of Harlem. And that's still where it's done best."

MATTHEW McCANN FENTON

Sports

BRIDGE CLUB

For the sedentary athlete who prefers a tumbler of scotch to a jug of Gatorade, bridge is the dignified, and conveniently urban, sport of choice. One year ago, when five-time world bridge champion Gail Greenberg moved **HONORS BRIDGE CLUB** from its quaint East Side townhouse to the sixth floor of the Galleria Building (115 East 57th Street; 230-1230), she took pains to infuse the modern space with prewar touches: a warm, forest-green hue in the TV lounge, classic ace-of-spades wallpaper in the classroom. Even the main hall, where tournaments are held and meals are served, looks more like a bustling student union than like the dingy drawing rooms typical of its competitors. Of all the open card clubs in the city, Honors wins (hands down) for its welcoming atmosphere and array of rigorous classes ($25 each) for everyone from complete beginners learning the ropes to world champions brushing up for a tournament.

BIKE TRAIL

Beginning May 4 and lasting until the first weekend in July, a seven-mile stretch of the **BRONX RIVER PARKWAY** (between Scarsdale Road and County Center in White Plains) closes to cars every Sunday from 10 A.M. to 2 P.M., so that cyclists and in-line skaters can claim for themselves one of the loveliest stretches of roadway in the metropolitan area. Built in an era when traffic engineers had greater ambitions than plowing the straightest path, the road meanders though 800 acres of beautifully landscaped parkland, following the path of the Bronx River. On a spring weekend, there is no better biking to be had within 50 miles of Times Square.

Getting there presents another bicycling adventure, which you can pass up either by driving (head up the West Side's Henry Hudson Parkway—which becomes the Saw Mill River Parkway at the Westchester border—to the Cross County Parkway, then follow the signs

Illustration by Steve Savage.

Photograph by Pete Kuhns.

1965
(The Mustang)

1979
(Bo Derek)

1997
(Morton's – The Steakhouse)

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Spots

to the Bronx River Parkway) or by taking Metro-North (the closest stop is Bronxville, and you'll have to secure a $5 bicycle pass from the ticket counter at Grand Central). But for diehard cyclists, we recommend the following: Take the A train or the No. 1 train to Dyckman Street and bike west to Inwood Hill Park. Follow the bicycle trails uphill and toward the northern end of the park until you pass underneath the Henry Hudson Bridge. The trail will then swing back, bringing you up to the pedestrian walkway that crosses the bridge. Ride over Spuyten Duyvil, the convergence of the Harlem and Hudson rivers, and take in the view of Manhattan, the Bronx, and the New Jersey Palisades from a height of almost 200 feet.

Once you've touched down on the Bronx side of the Henry Hudson Bridge, follow the service road for approximately two miles as the parkway snakes into Van Cortlandt Park. Here, you will find a network of bike trails, with pavement in varying states of repair. Cross the park and exit at East 233rd Street, then follow Van Cortlandt Park East to McLean Avenue. Turn right and follow McLean (which becomes East 238th Street) seven blocks to Bronx River Road. Turn left on Bronx River Road and follow this picturesque boulevard north into Bronxville, where it changes its name to Midland Avenue. Midland will bring you over the Bronx River Parkway. Once on the other side, you should make a quick left onto Pondfield Road and then, after a quarter mile, a right onto Sagamore Road. Follow Sagamore north to Main Street, where you make a left and then an immediate right onto Scarsdale Road, which connects to an entrance ramp of the Bronx River Parkway. After a summer hiatus in July and August, the trail is re-opened to cyclists for Sunday foliage tours in September and October.

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WHEEL ESTATE: Skaters' paradise at Blades Board & Skate.

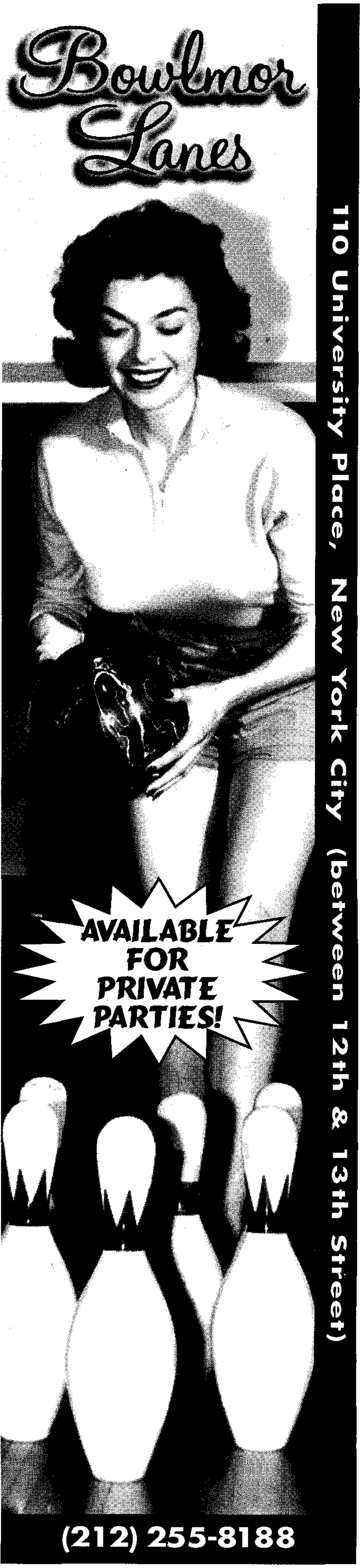
to skate without suffering a face plant or two. The jam-packed rental package includes a mid- to high-end 1997 Rollerblade skate with beginner-friendly Advanced Braking Technology (new this month), plus all the requisite gear to protect you against road-burn. Weekend rentals cost $16 for two hours or $27 for the entire day; as a long-lunch incentive, weekday rates are a few dollars cheaper. For timid first-timers, staff members review the rudiments on the premises, then roll you toward the Central Park Skate Patrol's free weekend clinics, founded and sponsored by Blades itself. If after a few trial spins you must have a pair of nineties traffic-weavers, they'll deduct the rental from the price of the skates and throw in a free lesson at Chelsea Piers. (Blades stores: 120 West 72nd Street, 787-3911; 1414 Second Avenue, near 73rd Street, 249-3178; 68 Charlton Street, 807-6011; Pier 62, 23rd Street at the Hudson River, 336-6199.)

PICKUP ROLLER-HOCKEY GAME

This year, Chelsea Piers actually had to turn teams away from its thousand-member, 72-team spring roller-hockey league. Chelsea does schedule a brief bit of informal play—a pickup game from 5 to 6:30 P.M. on Saturdays—but otherwise you'll have to make do with the roller-hockey equivalent of the farm system: playground pickup games. Two of Manhattan's best are on weekends. Mornings at **ST. CATHERINE'S PARK** on 68th Street between First and Second Avenues, a friendly older crowd of (mostly) guys in their thirties and forties sub in and out on the honor system, and a former NHLer occasionally stops by to humble everyone. (Note: The hockey area is used as an informal dog run in the evenings, so beware of land mines.) A somewhat more aggressive game can be found on weekend afternoons on 84th Street between Columbus and Amsterdam Avenues, where four-man teams of skaters mostly in their twenties compete in round robins.

WALL CLIMBING

Fifty feet high and 100 feet wide, with a gravity-defying 25-foot horizontal overhang, the climbing wall at **CHELSEA PIERS SPORTS CENTER** (Pier 60, 23rd Street and the Hudson River; 336-6000) is stunning, and scary. No wonder they make you jump over hurdles to get near it. To climb, you must be certified: Attend one class on belaying (weekdays at 7 P.M.; Saturdays, 11 A.M. and 2:30 P.M.; Sundays, 2:30 and 4:30 P.M.), then ask an instructor to monitor and sign off on two additional climbs (no appointment necessary). Nonmembers can't call for reservations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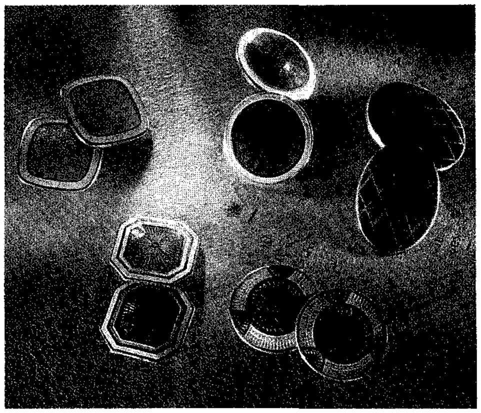

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for the certification classes until one hour prior. So if there is a spot available (pray for the rare cancellation), you must hustle over to the piers within the allotted hour. Then it's $10 to rent a Petzl harness, climbing shoes, and chalk bag, and another $10 for the class itself. Nonmembers must shell out an additional $31 to enter the Sports Center facility, but the day pass opens the doors to a lavish coliseum: sand volleyball and basketball courts, an indoor track, a lap pool, a Jacuzzi, a sauna—it's endless. A cautionary note: Chelsea Piers has two walls, which should not be confused. Five-year-old birthday revelers fueled by cake and Coke conquer the twenty-foot Field House wall in seconds.

ATHLETIC-SHOE STORE

Since **MODELL'S SPORTING GOODS** (locations throughout the boroughs; the largest in Manhattan is at 86th Street and Third Avenue; 996-3800) drove archenemy Herman's into bankruptcy last year, the 109-year-old street-clothing empire has grown ever more powerful. Its seventy-first store opens in May. Fortunately, it has maintained a benevolent attitude toward lowly sneaker-buying plebes. Find the same shoe elsewhere for less—you won't—and Modell's will match the price and give you 25 percent of the difference. But the real deals come three months after a particular model's hype has faded, when Modell's buys the shoes cheap from wholesalers and sells them to customers not ashamed of sporting January's look.

CHARTER BOAT

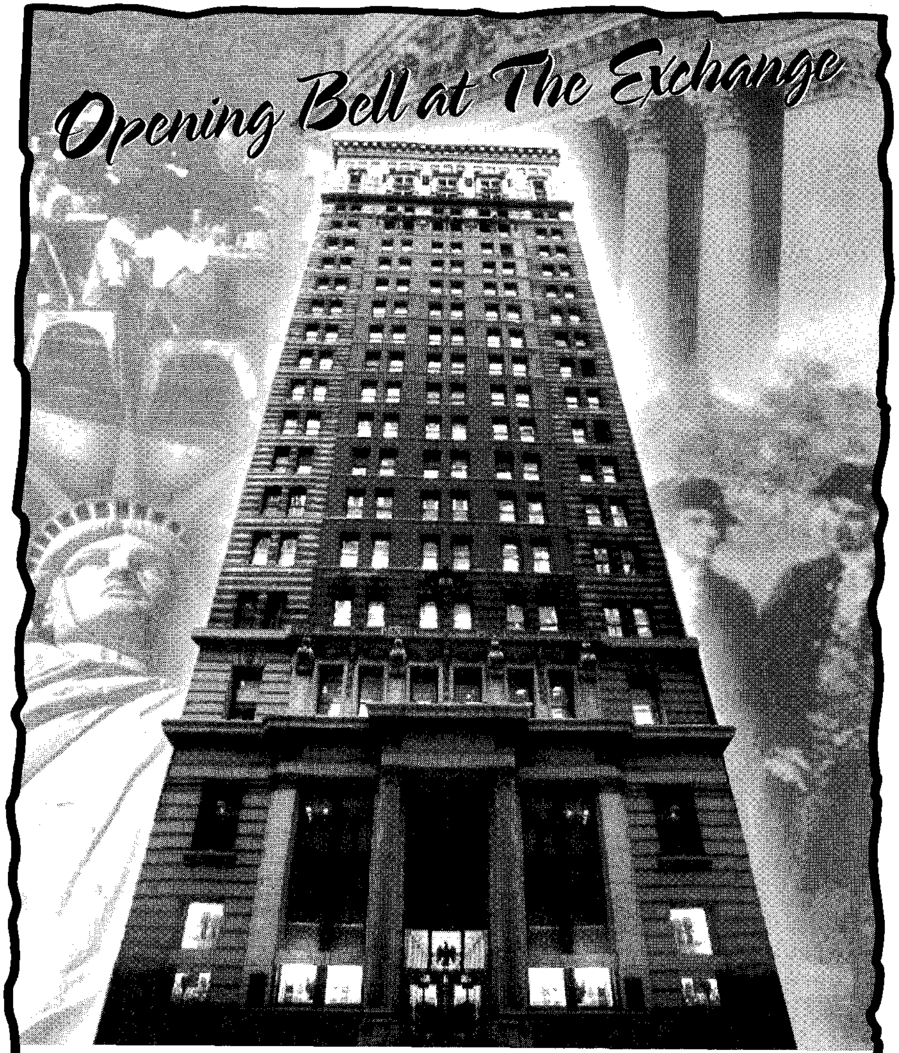
Twenty years ago, only the brave and the foolish would have dared to drop a line in the oily Hudson, but today, on a sunny afternoon, the city's shoreline is lousy with anglers. Beat them all to the prize catch by hiring out Captain Tony DiLernia's 26-foot custom-built cabin cruiser (**ROCKET CHARTERS**, 23rd Street Marina; 718-423-6007). Plenty of striped bass, bluefish, and sea trout lurk just fifteen minutes off the Chelsea docks. And yes, unbelievable as it may seem, you can eat what you catch—the deck hands will even clean and pack it for you. Meanwhile, if you're hungry onboard, DiLernia's wife serves up hearty fishless fare such as baked ziti, lasagna, and sausage and peppers. All the while, you'll be treated to lectures on seafaring courtesy of the captain, who teaches boating at CUNY.

WILDERNESS ESCAPE

You needn't board a plane to Arizona or Colorado to have a bona fide wild weekend. The **DELAWARE WATER GAP NATIONAL RECREATION AREA** (call 908-496-4458 for prices, maps, and permits), on the New Jersey–Pennsylvania border, is closer than the Hamptons but still wild enough for bears and bald eagles. Campgrounds, public and private, abound, but reserve in advance to get a good spot that's on the river and not too close to other campsites. (Some outdoorsman apparently consider several cases of beer and a boom box blasting Led Zeppelin essential elements of the wilderness experience.) The main event here is the river, and local outfitters like Kittatinny Canoes (1-800-FLOAT-KC) supply rafts, canoes, and kayaks to city-slicker novices. If you prefer walking to floating, the Appalachian Trail winds through the Kittatinny Mountains on the Jersey side. In July, look for huckleberries along the trail; they're the original blueberries, only smaller and sweeter. Just make sure they're attached to a bush, so you know what you're eating.

ALTERNATIVE RUNNING GROUP

For a break from the early-rising, oat-bran-munching Road Runners, the local chapter of the **HASH HOUSE HARRIERS INTERNATIONAL** (427-4692) offers a "drinking club with a running problem," where walkers are welcome, cheating is "a highly prized skill," and competitive natures are not encouraged. Formed in the thirties by bored British soldiers stationed in Malaysia, the group now has chapters all over the world. Members convene a few times a week to hunt down a trail of chalk marks drawn by a designated "hare." The course disappears every mile or so and picks up again somewhere in the vicinity—the runners must hunt around for it. The total distance works out to between three and five miles, and the finish line is at a bar, of course, where $15 buys you all the food and beer you can consume, post-sprints. All the gamesmanship doesn't mean real fitness is frowned upon: "We usually have half a dozen or a dozen who run in the marathon," says Keith Kanaga, head of the local Harriers. Meanwhile, the rest of the club members run their usual-length race on marathon day, meeting up with the big event at the 23-mile mark, where they stand and cheer the real runners on, beers in hand.



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Throwback

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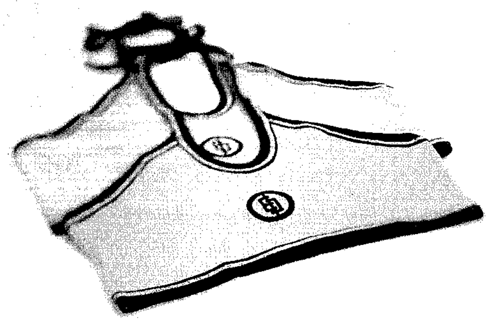
SOMETIMES, WHEN WE GET THE STICKer-shock blues after shuttling up and down Madison Avenue, we phone up our contact at the downtown resale showroom Transfer and ask, "So how much Prada are you sitting on these days?" The last call elicited such an enthusiastic response that we thought it best to alert you. Much of the merchandise is spanking new, and here's a sampling of what's there: assorted nylon backpacks in black, navy, and brown, retail $475–$700, here $250–$450; purses and totes in nylon and leather, retail $500–$900, here $150–$600; wallets in nylon and leather, were $150–$295, now $60–$200; men's suits and jackets, retail $700–$1,800, here $250–$900; women's suits and jackets, retail $1,400–$2,800, here $600– $1,200. And there's plenty more Gucci, Comme des Garçons, Chanel, and the like where those came from. *Transfer International, 594 Broadway, near Prince St., suite 1002 (941-5472); A.E. and checks accepted; Tues.–Sun. 1–7.*

Find the Ninas

ELEGANT AND SIMPLE, NINA DELMAN'S shoes are just the kind that cry out for a Kelly bag and knee-length skirt. The showroom they come out of is equally attractive, with its high-style décor, and is the site of a much-talked-about sample sale with discounts such as: loafers that retail for $165, now $85; sandals, pumps, slides, and ballerinas that retail for $165–$175, now $75–$85; fabric dress shoes that retail for $65–$75, now $35–$45; and samples (sizes 6–7), $30–$60. There will also be a bargain bin with shoes priced at $25. *Nina Delman Showroom, 730 Fifth Ave, at 57th St., eighth floor (399-2323); A.E., M.C., V.; Tues.–Thurs. 10–7, Fri. noon–6; 4/9–16.*



Must-Have **These vintage Pucci halter tops date from 1972 and 1973, have never been worn, and are $20 apiece at this year's Sixties Show (which apparently is not limited to that decade). More than 100 dealers gather for the weekend-long event, peddling everything from Barbies to polyester flares to a *Partridge Family* lunch box. The show's organizers are promising plenty of *Charlie's Angels* memorabilia as well as a signed Frank Sinatra LP, vintage seventies furniture, and a collection of Calvin Klein runway items. Prices vary. *Sixties Show, Gramercy Park Armory, East 26th St. at Lexington Ave. (for info, call 255-0020); Fri. 6 P.M.–midnight, Sat. and Sun. 11–6; 4/11–13; admission $10 ($35 for Friday preview).***

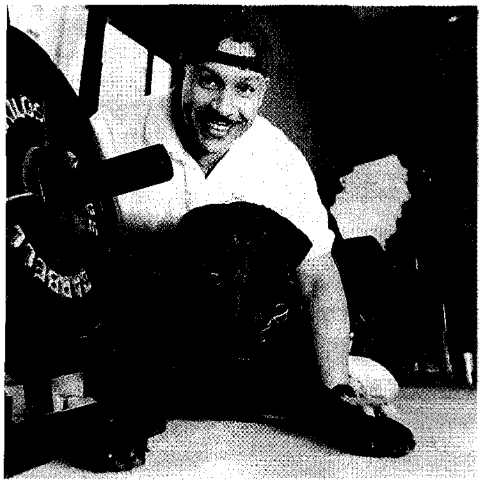
Much Kneaded

SOME PLACES GENTLY PET YOU AND CALL IT a massage. Not so at the Eastside Massage Therapy Center, where they give *serious* massages—the kind that make you feel kneaded rather than stroked (you can also opt for the gentler sort). The therapists perform the whole gamut of rubs: Swedish massage, deep muscle therapy, reflexology, postoperative treatment, manual lymph drainage, and sports massage, as well as neck-and-shoulder work. Rates are now being lowered for new customers: one-hour massage, was $60, now $50; half-hour massage, was $35, now $30. Gift certificates are available. *Eastside Massage Therapy Center, 351 E. 78th St. (249-2927); A.E., M.C., V., and checks; Mon.–Thurs. 11–9:30, Friday 9–9:30, Sat. till 8, Sun. noon–7; 4/7–30.*

Tax Cuts

THE REMARKABLY PROACTIVE 27-year-old Ivy Levien got tired of schlepping downtown every night she wanted to go out someplace fun, so she opened up DT•UT, a cozy lounge on the Upper East Side. Now she's looking to take the sting out of tax time, so to fête the loathsome day, she's cutting her prices in half: make-your-own s'mores (feeds four people), usually $15, now $7.50; Rice Krispies treats, usually $2.95, now $1.48; cap-

Photographs: this page, Minh + Wass; next page, Bernd Auers.



Must-Do **Art Clyde, who runs a cushy personal-training studio on 57th Street (along with the help of his Lab, Buster), is lowering his rates for the months of April and May. Usually $75 an hour, personal training is now $65.** ***The Train Station, by appointment (688-1721); 4/7–5/31.***

puccino, usually $2.75, now $1.38; 22-ounce Chimay beer, usually $17, now $8.50; Osborne 1989 port, was $6 a glass, now $3. *DT•UT, 1626 Second Ave., near 84th St. (327-1327); cash only; 7 A.M.–midnight; 4/15.*

Hello Kitty

THERE'S A STRONG FELINE MOTIF IN THE work of ceramist Bess Schuyler. She makes one-of-a-kind pieces like small sculptures of cats (depicted in all sorts of places: on beds, in bags, in chests of drawers, on settees, and so on). She also makes non-feline items such as clocks, flowers, statuettes, and mirrors. The one-day sale at her Chelsea studio has: cat sculptures, were $50–$150, now $25–$75; battery-operated fruit, pastry, and vegetable wall clocks, were $100, now $50; bird candlesticks, were $15–$100, now $5–$40; garden flowers, were $10–$50, now $5–$25. *Bess Schuyler, 246 W. 16th St. (255-4611); checks accepted; Sun. 10–5, 4/13.*

Cover Girl

REDRESSING THE "I'LL GET AROUND TO IT" approach some of us have toward the cost and hassle of recovering the living-room couch, here's a woman who offers a well-priced alternative. Joy Martinez shows up, swatch book in hand, and, if it's the living room you want tackled, she'll make slipcovers custom-fitted to your sofa and chairs, as well as curtains and two throw pillows. Her apartment-makeover service, the Great Cover Up, provides those custom-sewn home furnishings and is now having a sale. For

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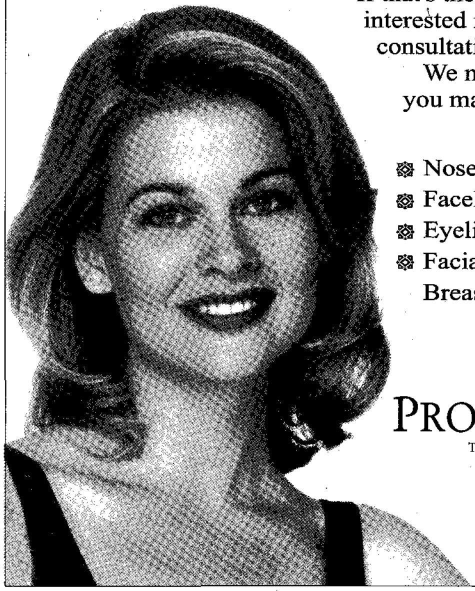

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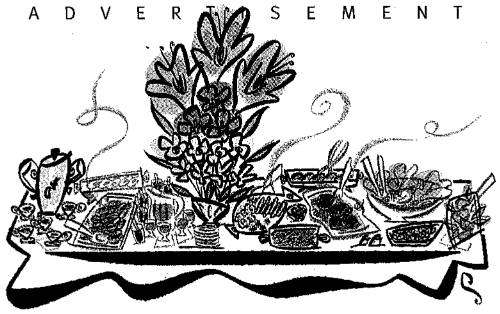

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Illustration by Steven Salerno

example, bathroom makeover (includes shower curtain, window treatment, and sink skirt), was $100, now $75; living-room makeover (includes sofa and chair slipcovers, curtains, and two throw pillows), was $425, now $340; bedroom makeover (includes bedspread or duvet cover, two pillow shams, curtains, and throw pillow), was $350, now $275. All prices exclude fabric cost. *The Great Cover Up, call Joy Martinez (979-0659); 4/15–5/26.*

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THEATER JOHN SIMON

Fake Fur

The Wooster Group's manic production of 'The Hairy Ape' debases O'Neill's original in every way; 'Bunny Bunny' impishly celebrates the life of Gilda Radner.

THEATER, LIKE THE OTHER ARTS, WOULD BE doomed without innovation. But innovation ought to know its place, which is at the horizon, advancing into uncharted territories. It is not by moving backward, by mucking around with the works of the past, that anything new and valid is achieved. The archetypal no-talent in the theater is usually a failed creator who sets him- or herself up as a director, laying his cuckoo's eggs in the nests of other, better-singing birds. His or her name may be Peter Sellars or Richard Schechner or, as in the present case, Elizabeth LeCompte (Schechner's ex–assistant director) or hundreds of others worldwide, yet the procedure is always the same: not imaginatively reliving the classics but arrogantly relieving yourself on them.

The sorry thing about this wretched phenomenon is not so much that some unfortunates practice it in some hole in the wall in SoHo, TriBeCa, or Wroclaw, but that there are misguided powers funding them (e.g., Catharine Stimpson and the MacArthur Foundation's "genius" award to LeCompte), trendy exploiters transferring them to more visible venues (e.g., the current producer, Frederick Zollo), and the solidly bourgeois audience supine and sheeplike enough to embrace and empower them out of sheer mindless manipulability.

What's horrible is that this so-called **The Hairy Ape** has virtually nothing to do with Eugene O'Neill's play, which it distorts and debases in every conceivable and inconceivable way. What you get at the uptown Selwyn Theater is Willem Dafoe (about whom more anon) and the six nonentities from the downtown Wooster Group clambering up and down and jumping all over the tilting jungle-gym set of Jim Clayburgh while John Lurie's music moans in the background, irrelevant TV sets (the Sellars legacy) display balderdash, and numerous microphones used by the cast do their damnedest to outblare the rest. But don't think for a moment that the mikes are used for communication: They are whispered, howled, or rattled into at breakneck speed, the voices sometimes trisected into shrill cacophony. For acting, the most you get is clown costumes and shoes being waved about, or handheld rods maniacally banged on the steel girders. As if this weren't durance enough, there is a bank of assault lights glaring into our eyes, though not quite enough to blind us to the absurdity of the proceedings.

It is clear from Don Shewey's approbatory article in the Sunday *Times* that Miss L. doesn't give a tinker's damn about the play. Rather, during lengthy watching of another of her productions from backstage, "she became mesmerized by the rear of Jim Clayburgh's industrial-looking steel-frame set." As Shewey quotes her, "I always thought maybe we could do a sea play on it, because it looked like a boat to me. When I read *Hairy Ape,* I thought it was perfect for that." She goes on about how the language suggested rap to her, so she turned the performers into rappers. Call it a baboon's-rear-view reading of O'Neill.

The irony of it is that in his limited range but great rage, Dafoe is an interesting actor, his neurosis, or some other kind of frenzy, barely contained. It works for the parts he plays in the movies and it is with Hollywood's filthy lucre that he finances the work of his life companion, Miss L. On the strength of his name, she then raises additional funds and sells tickets. The 57 uptown performances are pre-sold, but don't despair: There is a solid trickle of walkouts throughout this 90-minute, intermissionless ordeal, and the escapees may bequeath their stubs to you. And don't fret about missing part of the show: Before a cageful of gibbering, hairy or hairless apes, 45 minutes is just as illuminating as 90.

SEAN O'CASEY'S **The Plough and the Stars** (1926), ONE OF the two or three greatest Irish plays, deals with a group of shabby-genteel Dublin tenement dwellers shortly before and during the famous Easter Rising of 1916.

The production requires a large stage, four sets, a dozen or so strong and authentic actors, and careful adherence to the author's incisive and evocative stage directions. Not one of these requirements is met by the Irish Repertory Theatre's revival—the first three for

Monkeying around: A disappointing Willem Dafoe stars as Yank in *The Hairy Ape.*

Photograph by Mary Gearhart.

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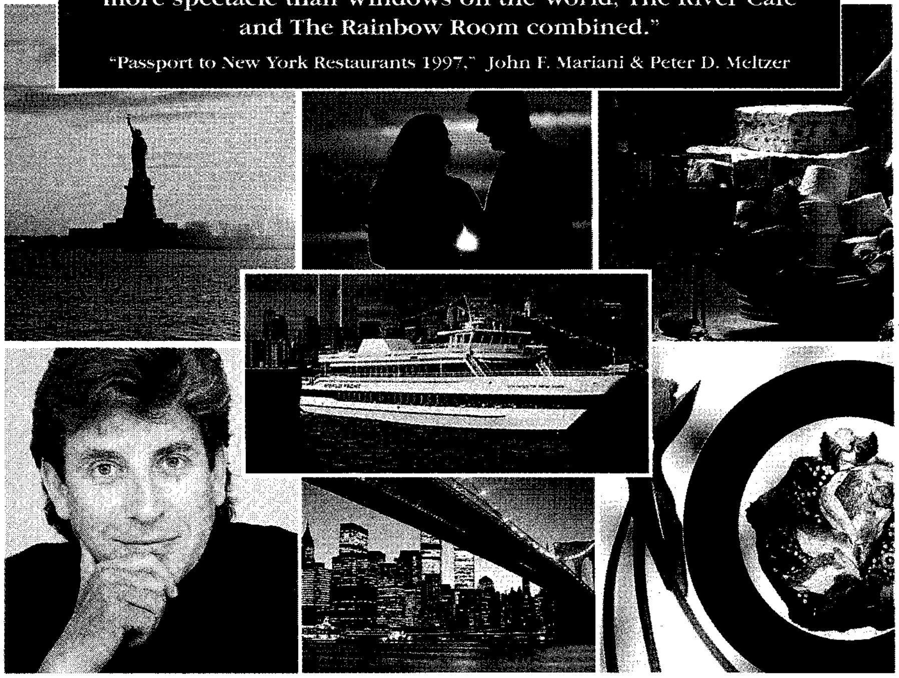

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economic reasons, the fourth perhaps from willfulness.

Despite several decent performers (some of them Irish imports led by Des Keogh) and Charlotte Moore's painstaking direction, the production doesn't quite come off. Blame most of it on the budget, the cramped space, but what help is that? I'm sorry to have to carp, but O'Casey himself complained in a 1935 article in *Time and Tide* that drama criticism had "long lost its virility and [was] fast losing its courage."

If at least we could get ensemble acting—but even the brogues are an aural crazy quilt. Or if only this Nora could break one's heart! When the future Mrs. O'Casey played the part in the London premiere, Sean sent her six macaroons. Louise Favier, who now plays her, does at most a two-and-a-half-macaroon job.

THEATER

Bunny Bunny IS THE RECOLLECTIONS OF ALAN Zweibel, a comedy writer for *Saturday Night Live,* about its arguably brightest star, Gilda Radner, his kooky co-creator, dizzy interpreter, almost-but-not-quite lover, and lifelong friend. Lifelong, that is, if a friendship that lasted fourteen years, until Radner's premature death at 42, can be called lifelong. What we get here is a series of comic skits: mostly impishly ditsy dialogues for clever cartoon characters who, to make it big in TV, changed their names from Wile E. Coyote and Daffy Duck to Alan Zweibel and Gilda Radner.

And what befits this literally animated comic strip most? Tongue-in-cheek set design that seamlessly blends human performers with cardboard cutouts and allows those cutouts to cut up as much as the actors. That is just what the admirable David Gallo has achieved, designing the first nonmusical from which the audience emerges humming the scenery. As a result, though the show is full of quite good gags, the sets get almost more laughs than the dialogue. Scenery that simulates crayon drawings, slide projections that cinematically conjure up Hollywood—Gallo's wizardry is both prodigious and sidesplitting. I'll betray that Gilda dies of ovarian cancer but in so dignifiedly Disneyfied a way as to produce no more than a two-Kleenex show, but I will not give away any more about the scenery, all of which should come as a surprise.

Bruno Kirby and Paula Cale are perfectly pleasing as Alan and Gilda, but it is Alan Tudyk who impresses most, as a passing parade of 25 minor characters of the widest, wildest variety. The program lists his name 25 times, and it is not inconceivable that there actually were 25 Alan Tudyks performing. The theater could certainly use them. Christopher Ashley is the agile director who made the scenes dart past us quick as bunny bunnies. Or funny bunnies. ■

DANCE TOBI TOBIAS

Star Search

Baryshnikov explores the distant reaches of modern dance with his White Oak project; Martins's new 'Swan Lake' in Denmark.

BY VIRTUE OF HIS STARDOM, MIKHAIL BARYSHNIKOV can offer an audience any damned program he likes; ticket-buyers will flock just to be under the same roof as this star, to ogle the legend in the flesh. With his career as a classical dancer behind him, Baryshnikov has intensified his exploration of American modern dance in some of its most abstruse manifestations. His **White Oak Dance Project** just ended a typically successful national tour at BAM, presenting three works likely to be inscrutable to all but inveterate dance fans.

Journey of a Poet, based on a 25-minute solo said to have been created for Baryshnikov by Erick Hawkins shortly before his death in 1994, has been expanded into a group work. Pushing 50, Baryshnikov felt he lacked the endurance for the dance in its original form and worked with Todd Rosenlieb and other Hawkins dancers to fashion it into a piece for the full White Oak roster of nine. The result is Hawkins-*like*: softly lyrical; studded with arms stretched like wings spread for flight and swift, scuttling footwork; and exposing much shapely flesh that is uncannily de-eroticized. The hero's journey is Romantically fraught; the finale of the dance has Baryshnikov literally crawling away from the fray into unpopulated space, heading out of our view, as if our sensibilities were insufficiently rarefied to follow a poet into the uncharted turf that is his rightful domain.

Apparently, Hawkins's choreography has never been danced outside the choreographer's own company. Ironically, though *Journey* is only school-of-Hawkins, with little in it to strike Hawkins devotees as new and thrilling, it was the best-danced Hawkins I've seen. The White Oak performers, solid in their attack, precise in their execution, avoided the self-consciously "poetic" take on the movement that Hawkins seemed to encourage in his clan and that could make their dancing all too nebulous.

Unspoken Territory, Dana Reitz's extended solo for Baryshnikov, which alternated with Merce Cunningham's *Septet* on subsequent evenings, was as exquisite as I remember it from the Jacob's Pillow performance I reviewed in these pages ("Dance: Russian Resources," July 17, 1995). If anything, Baryshnikov negotiated its mix of the lovely, the poignant, and the ordinary with even more ravishing results than before, the only flaw in his present rendition being an impulse to punch home occasional phrases that harbor a latent humor. Still, both the choreography and its execution prove that an acute sensitivity to detail can have as much aesthetic clout as "big" themes, music to match (this piece is accompanied by silence), and grand-scale virtuoso dancing. Jennifer Tipton's lighting, indicating both fluctuating mood and shifting place, is a full partner in the Baryshnikov-Reitz collaboration, though its mystery was more potent in the barnlike theater in the country.

Photograph by Dan Rest.

Mikhail Baryshnikov in Meg Stuart's *Remote.*

The most interesting item on the program was *Remote,* a long, uncompromising work commissioned by Baryshnikov from Meg Stuart, a youngish American choreographer based in Brussels. Abetted by Eleanor Hovda's minimalist score and Bruce Mau's black-and-white shots of city life intermittently projected on the backdrop, it's a portrait of contemporary urban angst—individuals succumbing to isolation, rage, and madness as their social fabric unravels. The movement per se—ballet basics meshed with naturalistic stuff—isn't particularly innovative or compelling, but the charged ambience, delicately calibrated in its descent into hell, is riveting. For much of the piece, the nine-person ensemble confronts the viewer dead-on, each member rooted to a single spot, looking aggressively over his shoulder at the paranoiac's unseen but lethal enemy, then whirling around to attack an invisible menace. Midway, Baryshnikov has a stunning anti-hero's solo, echoed by the luscious Emmanuèle Phuon across a dusky void that forbids connection. Gradually, the full citizenry reassembles, ever more disoriented, the bodies coupling up now only to spill to the ground; theirs is a despair with no end in sight. Despite its unrelieved grimness and its mechanistic devices, *Remote* belongs to the humanistic tradition. It tells us how we feel.

Peter Martins, HEAD OF THE NEW YORK City Ballet, is an alumnus of the Roy-

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al Danish Ballet, which for many years has been eager to have him back. Although he has refused periodic overtures to lead that company, last year he staged a program of four of his ballets in Copenhagen, and the Danish dancers responded with alacrity to the challenges he set for them in terms of technical acumen. (The works benefited in turn from the Danes' instinct to infuse even abstract material with drama and nuanced feeling.)

When Martins created a plotless quartet to excerpts from Acts One and Three of Tchaikovsky's *Swan Lake* last spring for the NYCB, he seemed to be getting a head start on a commission from the Danes to choreograph a full-length *Swan Lake* for them (a production, rumor had it, that he might subsequently re-import to New York). Recently, I saw Martins's *Swan Lake* at the Royal Theatre in Copenhagen; apart from the hallowed segments retained from the Petipa and Ivanov version, it looks like—guess what—a Peter Martins ballet. Obdurately resistant to atmosphere and feeling, this *Swan Lake* resembles the pas de quatre (which was plunked down in the divertissement of national dances in Act Three). It gives its chief attention to complex step combinations that experiment with the capacities of classical technique and push the dancers' capabilities beyond their comfortable limits. The only striking innovations in the production are the décor and an idea about the ballet's ending.

The scenery, commissioned from one of Denmark's leading painters, Per Kirkeby, is vehemently abstract in the lakeside episodes. Most observers found it inappropriate and overwrought; I adored it—for its own energy and beauty and for the way in which it suggests the watery frost of the locale and symbolizes the human predicament in a tangle of roots and weeds. Martins's version of the story's ending is intellectually provocative, if not effectively realized in terms of dance. Conventionally, the sorcerer who holds the hero's true love in thrall—and inveigles him into betraying her—is defeated through the soulmates' double suicide (followed by a blissful reunion in the next world). Dissenting versions of the ballet offer happiness in the here and now. Martins has his hero defeat the bad guy in hand-to-hand combat only to see his beloved disappear, drifting away from him as if she—along with the purity and eternal commitment she represents—had been merely a figment of his imagination. There's a middlebrow aspect of Danish culture that dotes on happy endings, but the Danes are also masters of irony, primed to grasp the notion that sometimes, even when you win, you lose. ■

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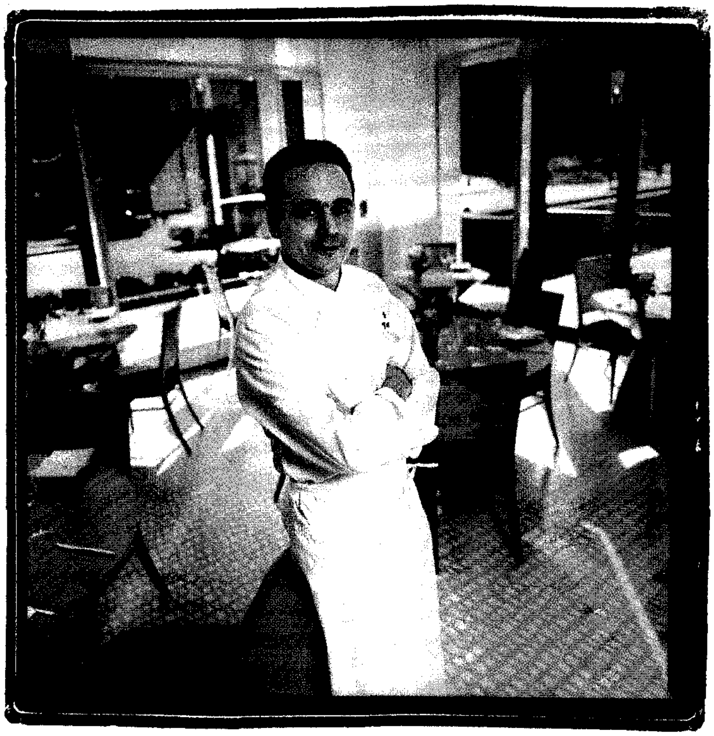
Food for Thought

At the long-awaited Jean Georges, there's no such thing as casual dining. This menu deserves your attention. You might even learn something.



Vongerichten at his newest creation, Jean Georges.

FOR THE PAST TWO WEEKS, I'VE BEEN hearing nothing but "Eaten at **Jean Georges** yet? Is it any good?"

Is Jean-Georges Vongerichten's new restaurant any good? Jeez. Can Bernie Williams hit? Can Toni Morrison write? Can Meryl Streep act?

There comes a point when a gifted person ceases having to prove mastery of his or her art. At that point, it is no longer a critic's job to give thumbs-up or thumbs-down on the artistry; instead, it is the critic's role to explain what that talent has attempted this time out, and to evaluate how closely he or she has come to achieving the latest goal.

After a stunning debut at Lafayette in 1986, the rewrite-the-sauce-manual revolution that he stirred with Jojo, and the theatrical transformation he devised for Vong, Jean-Georges Vongerichten has earned the right to relax and bask in our appreciation. One is repeatedly charmed by the scope of his curiosity, startled by the unexpected harmony of his French-American-Indochinese combinations. That he is also one of the nicest men in the business is worth noting, mostly because it explains the pleasantness of his staff.

So, is Jean Georges any good? Of course it is—the man hasn't left his talent at the coat check. Instead, Vongerichten has gone into his closet and pulled out something new. Little that you've experienced at his other restaurants prepares you for his plan at Jean Georges—a return to a highly choreographed mode of dining that has become unfashionable in New York. At Jean Georges, the rhythm and manner insist that it's not all about you. It's not all about atmosphere either. It's about food.

Jean Georges (1 Central Park West, at 61st Street, in the Trump International Hotel; 299-5326) is actually two different restaurants. The lean bar area, with its sleek terrazzo floor, impossibly slender bar chairs, and conical drum tables, offers a menu featuring many of the groundbreaking dishes first introduced at Jojo: the vibrant crab salad with mango and cumin crisps, the gutsy tuna tartare, the ruby solitaires of lamb enshrouded in a flour of black trumpet mushrooms, and the signature chocolate Valrhona cake.

The front room is good for lunch or the gastronomically timid. But there's no point in coming if you're not going to test the more sophisticated waters of the back room. Adam Tihany's incredibly restrained design has created a room that is a dazzling Escher box of neutral-hued geometric shapes: backlit green glass rectangles hanging suspended, a ceiling of hopscotching recessed squares, a checkerboard carpet. The lighting is hauntingly flattering, flowering branches abound, and the sound is hushed—but still, this is not the place to gaze into your lover's eyes. Vongerichten has created an environmental stage set. His play's the thing.

And so rolling gueridons (carts) zoom round Jean Georges like jets on La Guardia's runways the Wednesday before Thanksgiving. By having the staff slice that Muscovy duck breast next to your table on that gueridon at the last second, Vongerichten ensures that barely a drop of succulence is lost. Waiters are on hand to drop in spices to finish sauces that are then spooned on entrées, igniting flavor combinations. Is some of this truffles and flourishes? You bet, and when entrées run up to $35, I have nothing against a flag or two unfurling. It *is* a lot of fuss. And fussing takes time. This is not for the impatient, the starving, or the moviegoing.

Or anyone who doesn't want to be taught. Some of the dishes are more intellectually surprising than they are sensory. A rack of lamb redolent of lemongrass and cardamom is fascinating in its uniqueness, but I prefer the lamb that is served in the other room. Two foodists at my table explain to me that the melon in the sesame-anise-dressed crayfish salad is its "cooling" element, but I'm not feeling toasty. On the other hand, when those same purists claim that a saddle of rabbit in a drown-me-in-this garlic-and-pine-shoots *(continued on page 168)*

Photograph by Steffen Thalemann.

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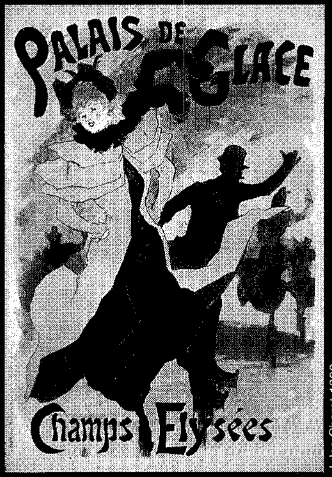

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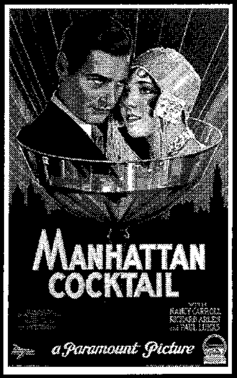

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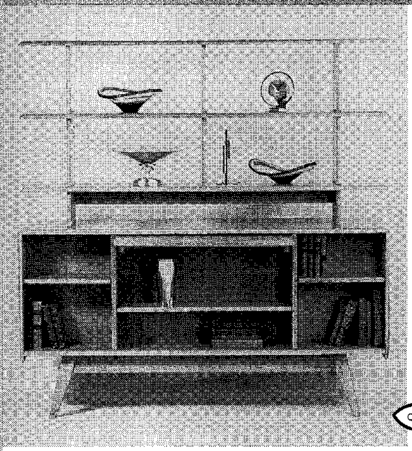

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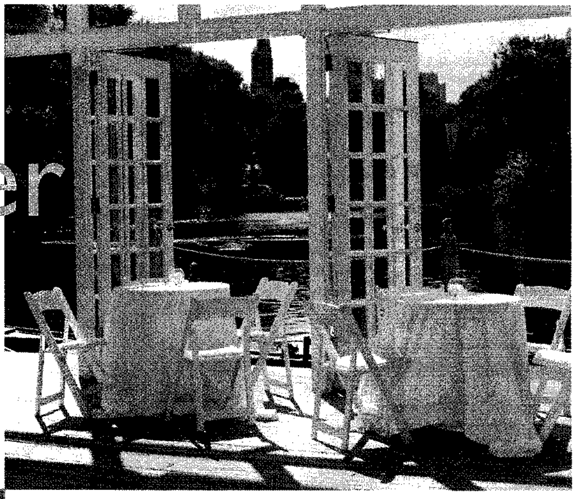

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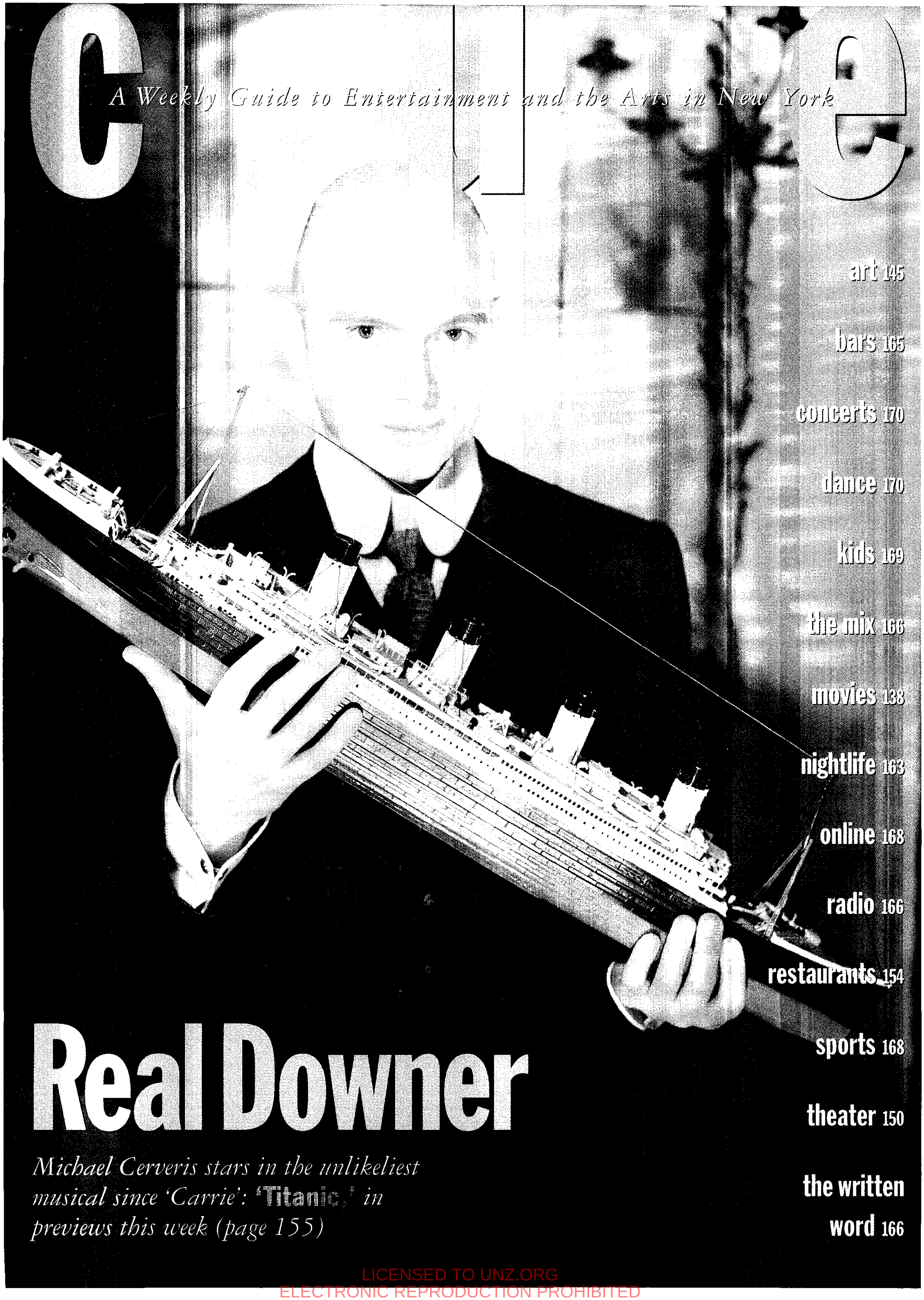

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Real Downer

Michael Cerveris stars in the unlikeliest musical since 'Carrie': **'Titanic,'** *in previews this week (page 155)*

movies

The Genius of Cusack...*Woman in the Dunes*

New Films

Anaconda—A documentary film crew invades the habitat of the world's largest snake, and much trouble ensues. Starring Ice Cube and Eric Stoltz. Directed by Luis Llosa. (1 hr. 30 mins.; PG-13). *Opens Friday.*

Anna Karenina—Sophie Marceau stars in this adaptation of Leo Tolstoy's epic. (1 hr. 45 mins.; PG) *Angelika Film Center; Paris Theater.*

B.A.P.S.—A comedy about two young, lazy African-American women (Halle Berry and Natalie Desselle) who come up with ill-considered schemes to strike it rich. (1 hr. 30 mins.; PG-13) *Village East; 19th Street East; Manhattan Twin; Orpheum 7; Lincoln Square; Plaza Twin.*

Boys Life 2—Four gay-themed shorts about the trials of adolescence. With Mary Beth Hurt, Vincent D'Onofrio, and Eileen Brennan. (1 hr. 14 mins.; NR) *Quad Cinema.*

Breaking the Waves—Lars von Trier's bizarre love story about a sheltered Calvinist girl who believes she can make her paralyzed husband walk again by taking other lovers. Starring Emily Watson and Stellan Skarsgard. (2 hrs. 36 mins.; R) *Film Forum.*

Camp Stories—A comedy about a 15-year-old boy forced to attend a Jewish summer camp in the Poconos. Written and directed by Herbert Beigel. (1 hr. 39 mins.; NR) *Cinema I, II, Third Ave.*

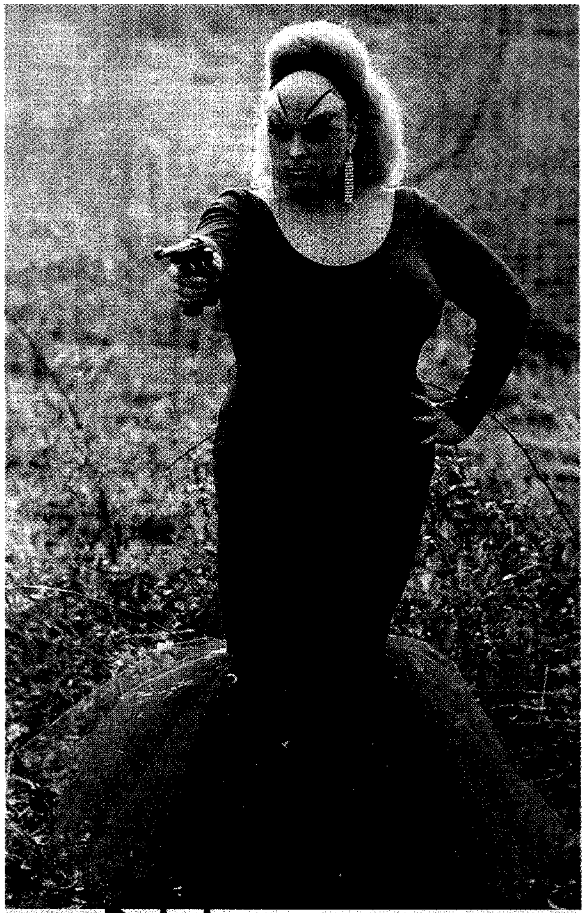
Cats Don't Dance—An animated feature about a cat who longs to be a Hollywood star. Directed by Mark Dindal. (1 hr. 34 mins.; G) *Village East; Criterion Center; Gemini; Orpheum 7; Lincoln Square.*

Chasing Amy—In the third installment in writer-director Kevin Smith's "New Jersey trilogy," a young comic-book artist surprises himself by befriending a girl who refuses to sleep with him. (1 hr. 45 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Square.*

Childhood's End—Three stories, each dealing with three recent high-school graduates and their shifting emotional ties to their families. Directed by Jeff Lipsky. (1 hr. 53 mins.; NR) *Quad Cinema.*

City of Industry—An ex-con (Harvey Keitel) is lured back into thievery by his aspiring younger brother (Timothy Hutton). Directed by John Irvin. (1 hr. 37 mins.; NR) *Embassy 2–4.*

Crash—The hushed, monotonal characters in this highbrow pornographic movie, directed by David Cronenberg, are neither ghouls nor necrophiliacs, though they certainly get off on death. In the opening scene, Deborah Kara Unger slowly leans forward, stimulating a nipple into erection against a cold, cold surface while getting worked on from behind and below by some man we don't yet know. Later, in bed, Catherine narrates the events to her husband, James Ballard (James Spader), who entertains her with *his* day spent dallying. The two of them use the narrated acts to stimulate their own lovemaking. On the road, Ballard inadvertently crashes into a doctor, Helen Remington (Holly Hunter), whose husband dies in the crash. The two crash victims then meet in the hospital, and thereafter things turn increasingly automotive, what with the couple fornicating awkwardly in the mangled cars and then attending a crash derby in which the man who made love to Catherine—Vaughn, his name is—restages the death of James Dean. Vaughn gets Ballard hooked, and since Ballard wants Catherine to be happy—there's some romantic Tristan-and-Isolde-ish feeling in their linked death wish—the two of them take part in wild rides around town. The sex grows more and more baroque and voyeuristic. This is an extremely controlled piece of filmmaking, without an ugly or discordant shot anywhere. Formally, *Crash* is a triumph. But it's too remote and specialized to be of more than passing interest, and its techno-fetishism is familiar to anyone who has sampled avant-garde fiction over the past 30 years. (1 hr. 40 mins.; NC-17) *Angelika Film Center; Criterion Center; Sutton; Regency.*



Revival
Dirty Work

Hell-bent on retaining her title "The Filthiest Person Alive," anti-diva Divine (above) presides over all manner of inventively deviant behavior—yes, farm animals are involved—in John Waters's 25-year-old paean to potty humor *Pink Flamingos*, rereleased this Friday. The tasteless classic reemerges with an extra twenty minutes of never-before-seen footage—either incentive or deterrent, depending on your point of view.

Das Boot—The rerelease of Wolfgang Petersen's 1982 action classic. (3 hrs. 30 mins.; R) *Village Theatre VII.*

The Daytrippers—A young woman, concerned that her husband is cheating on her, heads into Manhattan to trail him—with her entire family in tow. With Anne Meara, Parker Posey, Stanley Tucci, Campbell Scott, and Hope Davis. Directed by Greg Mottola. (1 hr. 27 mins.; NR) *Angelika Film Center; Lincoln Plaza Cinemas.*

★**The Devil's Own**—Harrison Ford brings strength and sureness to what would have been an iron role for anyone else—an honest New York cop. His Tom O'Meara doesn't commit violence easily; he's the kind of cop who chases a runaway suspect for blocks. But into his home comes a young man who kills without remorse. Brad Pitt is the IRA assassin and terrorist Frankie McGuire, who saw his father killed when he, Frankie, was only 8, and who believes in nothing but the endless struggle against the British rule of Northern Ireland. Pretending to be an ordinary construction worker, he enters Tom's home and falls in with his happy family and community life. The boy without a father finds a man with two daughters. Many writers, some not credited, worked on the screenplay, and there has been talk in the press of dissension on the set. But for all its alleged troubles, *The Devil's Own* has turned out to be a pretty solid piece of work—Alan J. Pakula's best piece of direction in a long time. An opening gun battle between the IRA and the British in Belfast has the extreme violence and acrid bitterness of longtime enemies engaged in a familiar ritual. The scenes of routine police work in New York—a different kind of war, smaller and less violent but also between familiar enemies—are done with respect for truth and human fallibility. (Denby; 4/7/97) (1 hr. 47 mins.; R) *Village Theatre VII; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square.*

★**Donnie Brasco**—Set in the late seventies and early eighties, and based on a true story, *Donnie Brasco* catches the mob at a period of confusion and relative decline. These men are not crime lords but thieves and murderers imprisoned by myths that have long since worn out. The ace screenwriter Paul Attanasio has built a wonderful emblematic figure—a new movie icon of failure—out of the mobster Lefty Ruggiero (Al Pacino). Lefty is a longtime hit man, but his authority is now dwindling; he's been repeatedly passed over, and he grumbles like a corporate hotshot who got a corner office when young but somehow never made vice-president. Everyone has

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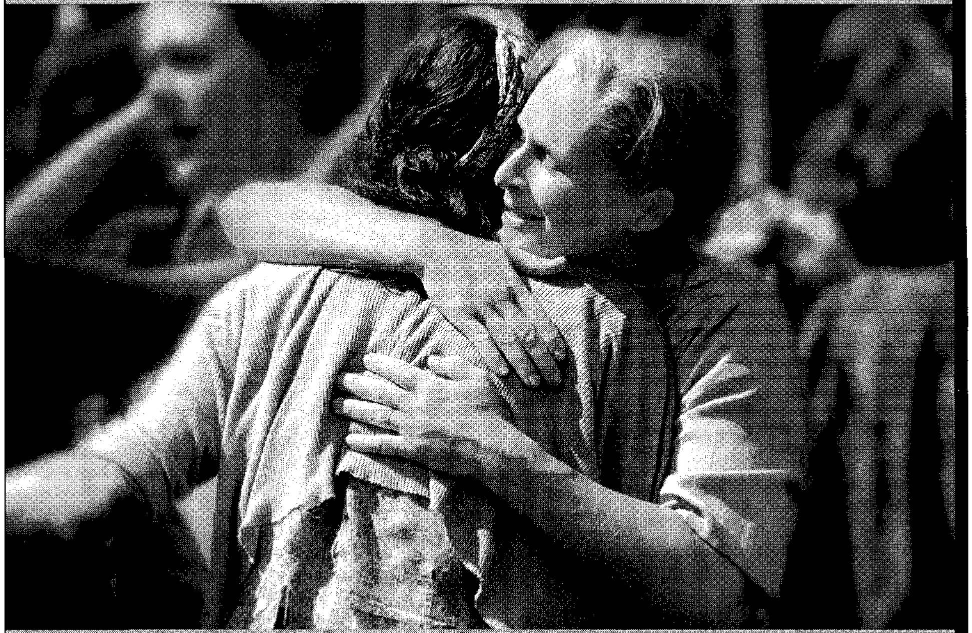

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heard his complaints, and no one cares. When Lefty meets an outsider, the svelte young jewel thief Donnie Brasco (Johnny Depp), who listens to him and seems to admire him, he warms up to Donnie immediately. Lefty sets about getting the young man accepted into the mob. What he doesn't realize is that Donnie is an FBI agent. At the heart of the movie is the relationship between the two characters, and two actors. Pacino's performance is a beautiful piece of work—moving, in part, because it is offered utterly without irony or condescension. Lefty may be a murdering fool, but Pacino knows that even a fool longs for dignity and tries to justify himself. As Donnie, Johnny Depp is very graceful, with a knifelike speed in violent moments. We can believe that the mob might take him for a tough, ambitious young hood—he has the wariness and self-confidence that create an aura. And Depp's emotional reticence works for the role. We can't tell after a while whether Donnie wants to nail these hoods or become one of them. He's in very deep, caught in the stupid but mesmerizing tangle of betrayal and violence. The rubouts, the eroticized power—it beats anything his family, even his wife, can offer. Donnie doesn't want to live without that danger and excitement, and he turns his family feelings to Lefty, who needs him. Director Mike Newell doesn't take many risks with the camera, and there are no wild flights, no outbreaks of Scorsesean poetry. But his movie is coherent and emotionally satisfying—a good, realistic gangster film, just when everyone thought the genre was exhausted. (Denby; 3/17/97) (2 hrs. 1 min.; R) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini; Lincoln Square.*

Double Team—Jean-Claude Van Damme and Dennis Rodman form an unlikely allegiance as they battle some nebulous bad guys. Directed by Tsui Hark. (1 hr. 30 mins.; R) *Village East; 19th Street East; Criterion Center; First & 62nd St. Cinema; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Nova.*

★The Empire Strikes Back—The second installment in George Lucas's *Star Wars* trilogy. (2 hrs. 7 mins.; PG) *Village East; Chelsea; Pavilion Theatre.*

★The English Patient—Based on Michael Ondaatje's award-winning 1992 novel, this film is filled with images of great intensity—a fine poetic fervor—and also moments of great generosity and tenderness. The director, Anthony Minghella, is drawn to the erotic and spiritual allure of flesh, the texture of sand and rock and sky; he is drawn with equal force to the power of mercy. In Italy, in October 1944, the French-Canadian nurse Hana (Juliette Binoche) tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans. The patient (Ralph Fiennes) is actually not English but a Hungarian count. Before the war, Count Almasy had led a party of European explorers and mapmakers in the Sahara—a highly fashionable and educated group, including the crisply articulate married beauty Katharine Clifton (Kristin Scott Thomas). As Almasy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katharine, which brought ruin on everyone. The Italian scenes, however, are not merely a frame for the flashbacks: The two places, Tuscany and North Africa, stand as equals, each with its own stamp of pleasure and fear, each with its own visual motifs and characteristic life. What fuses the separate parts is nothing less than the varieties of love—erotic love, the pleasures of companionship, and even healing as vocation. After an embarrassingly masochistic performance in *Strange Days,* Ralph Fiennes has recovered his spirits; his count is a formal and demanding fellow, witty but not good-humored. As Katharine, Kristin Scott Thomas has a bladelike finesse and strength. She provokes Fiennes, teases his rigid formality, and she is provoked herself, stirred by something proud and romantic in his nature. After a very tense and even wounding dance of flirtation, these two make love, and we can see that the freedom of the screen—so much derided recently—actually means something. (Denby; 11/25/96) (2 hrs. 39 mins.; R) *Village East; 34th Street East; Chelsea; Embassy 2–4; 86th Street; New York Twin; Lincoln Plaza Cinemas; Brooklyn Heights.*

★The Godfather—In light of the past 25 years of film history, Francis Ford Coppola's technique seems extraordinarily grave and serious. Every scene is weighted, emotionally significant, resplendent with the thick texture of feeling and history, the heavy presence of air around the characters. The violence, when it comes (after much preparation), is vehement but not excessive, and the coda to some of the most shocking scenes is no more than a mocking smile. Underneath the gravity there is almost an impish sense of humor. This is one masterpiece that borders on comedy and tragedy at the same time. (Denby; 3/31/97) (2 hrs. 55 mins.; R) *Astor Plaza.*

Grind—Adrienne Shelley is a young housewife who, bored with the monotony of her daily routine and feeling neglected by her husband, begins an affair with his younger brother (Billy Crudup). Directed by Chris Kentis. (1 hr. 36 mins.; R) .

Grosse Pointe Blank— (1 hr. 47 mins.; R) *Village Theatre VII; Guild 50th Street; Lincoln Square.*

Inventing the Abbotts—Billy Crudup and Joaquin Phoenix are two fiercely competitve brothers who share an obsession with a trio of wealthy, sheltered sisters. Directed by Pat O'Connor. (1 hr. 47 mins.; R) *Village East; Chelsea; Crown Gotham; Orpheum 7; Lincoln Square.*

★Jerry Maguire—The huge amounts of money sports agents can snag for their clients in multiyear contracts and endorsements drives everyone crazy—and none more so than the great Jerry Maguire (Tom Cruise), who keeps his high clear and pure in a steady stream of winning, adulation, and sex. Jerry, as it turns out, is miserable. He writes a soul-searching memo—a "mission statement"—and distributes it to the entire company, asking that they handle fewer clients and give them more personal attention. Jerry is thrown out within a week. Everyone drops him except for a single client, Rod Tidwell (Cuba Gooding Jr.), who is a promising pro player but not quite a star. And Dorothy (Renee Zellweger), an accountant from the office, stays with Jerry, too, and falls in love with him. Written and directed by Cameron Crowe, *Jerry Maguire* captures the American whirlwind of success better than anything in recent movies. Crowe gets the noise, the competitive push and shove that make up the sports-world style of doing business. At the same time, he shows a striking gift for intimacy. This is a terrifically alert movie, hip to the way people feel about one another from moment to moment. (Denby; 12/16/96) (2 hrs. 20 mins.; R) *Criterion Center; Gemini.*

Jungle 2 Jungle—Tim Allen plays a New York executive who discovers he has a 12-year-old son living in the jungles of the Amazon. (1 hr. 45 mins.; PG) *Embassy 2–4; 86th Street East; Pavilion Theatre.*

Kama Sutra—Two women in ancient India—one queen, the other slave—compete for the king's love. Directed by Mira Nair. (1 hr. 54 mins.; NR) *Village Theatre VII; Cinema I, II, Third Ave.; Lincoln Square.*

Kissed—Lynne Stopkewich's dark comedy about a young woman who prefers intimacy with the dead rather than the living. (1 hr. 18 mins.; NR). *Opens Friday.*

★Kolya—The hero of this loving and touching Czech film—set in 1988, only a year before the Velvet Revolution—is Franta (Zdenek Sverak), a man who has lived with dismay for so long that he remains, to the very end, blind to the signs that the Soviets are losing their grip.Completely broke, Franta agrees to marry, for good money, a Russian woman who needs Czech papers. As soon as the wedding comes off, however, Franta's wife flees Prague for a lover in West Germany; she leaves behind a 5-year-old boy, Kolya, who speaks nothing but Russian. The movie, of course, is a comedy of male selfishness, a Czech version of the Dustin Hoffman–Justin Henry scenes in *Kramer vs. Kramer,* though made with a finer, lighter touch and an absence of obvious sentiment. Easily the most emotionally satisfying foreign-language film shown in America since *The Postman.* (Denby; 2/10/97) (1 hr. 50 mins.; PG-13) *Village East; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Liar Liar—Jim Carrey is a Los Angeles legal hotshot, manipulative and dishonest, who has broken up with his wife (Maura Tierney). His little boy (Justin Cooper), lonely for Dad and often betrayed, makes a wish on his 5th birthday—that Dad be unable to tell a lie for 24 hours. The movie works toward reconciliation: Dad will admit he honestly loves his little boy. Unfortunately, Jim Carrey as a loving dad is more frightening than Jim Carrey as an absent father. He's so demonically demonstrative with young Cooper he nearly

Retrospective
Reel Life

In 1987's 'The Summer of Aviya,' Gila Almagor (right)—considered the First Lady of Israeli cinema—played her own mother, a Holocaust survivor, while Kaipo Cohen (left) played the young Gila. That rivetingly true-to-life film—along with 1992's similarly autobiographical 'Under the Domim Tree'—will be screened at MOMA *as part of a weeklong tribute to the actress and writer. (See "Museums, Societies, Etc." for info.)*

Photograph courtesy of the Museum of Modern Art.

eats the kid alive, and Tierney, as his wife, has to hold on for dear life just to establish herself on the screen. Someone has to get Carrey to take it down a notch or two. (Denby; 4/7/97) (1 hr. 26 mins.; PG-13) *Waverly; 34th Street Showplace; Chelsea West; National Theatre; 86th Street; First & 62nd St. Cinema; Lincoln Square; Metro Cinema; New Coliseum; Plaza .*

Lost Highway—David Lynch may be a failure as an artist, but he's not a phony. In this two-hour narrative movie, he has sustained the obsessional weirdness of his most extreme works. Patricia Arquette and Bill Pullman play a married couple living together in intense silence and distrust. Pullman is all awareness, and Arquette seems completely drugged, so they make a provocative and unstable combination. Erotic tension gathers in the blank spaces between their words. The couple begins receiving videotapes, first of the exterior of the house, then of the interior and the two of them in bed. Some sort of intruder is plaguing them, and we gather he has a mysterious connection to Arquette's past. This mix of voyeurism and violation could easily power a great erotic thriller—but then Lynch lets everything go but the eroticism. The picture is a virtuoso exercise in spooky unintelligibility. (Denby; 3/3/97) (2 hrs. 15 mins.; R) *Village Theatre VII.*

Love and Other Catastrophes—The romantic travails of a gaggle of Australian college students. Directed by Emma-Kate Croghan. (1 hr. 16 mins.; R) *Angelika Film Center; Eastside Playhouse; 62nd and Broadway.*

Love Jones—Larenz Tate and Nia Long play two young singles who have what they think is a one-night stand; then they start to fall in love. Written and directed by Theodore Witcher. (1 hr. 13 mins.; R) *Village Theatre VII; 19th Street East; Criterion Center; Manhattan Twin; Orpheum 7; 84th Street; Plaza Twin.*

Marvin's Room—Diane Keaton and Meryl Streep star as estranged sisters who struggle to reconcile when one is faced with a terminal illness. With Leonardo Di Caprio. (1 hr. 38 mins.; PG-13) *Guild 50th Street; Pavilion Theatre.*

Paradise Road—Glenn Close, Frances McDormand, and Julianna Margulies star in this fact-based, World War II drama about a band of women who defied their Japanese captors. Directed by Bruce Beresford. (2 hrs. ; R). *Opens Friday.*

Prisoner of the Mountains—A company of armed Russians fighting in the war with Chechnya is ambushed by the rebels; two Russian soldiers survive and are held as prisoners in a Muslim village in the Caucasus Mountains. The older one, Sacha (Oleg Menshnikov), a professional soldier with a devil-may-care attitude, is disgusted by Vania (Sergei Bodrov Jr.), the raw recruit he's stuck with. Sacha is violent, witty, and experienced, Vania a lamb caught in a life-and-death situation. In time, they grow to like each other and to admire some of the villagers who guard them. The village elder, an enormous, fierce-looking man (Jemel Sikharulidze), wants to keep them alive so he can trade them for his son, who is held prisoner by the Russians nearby. In his slight, haphazard way, the director, Sergei Bodrov, captures the rawness, the unpredictability, the stop-and-go violence of war. On the other hand, we don't always know what's going on; some of the sequences seem half-hearted and arbitrary. Bodrov needs to tighten his grip on basic technique; his casualness is cut off from meaning. The humanist message—that what holds people together is more important than the political and religious differences that divide

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

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them—seems a little wan and perfunctory when your technique is better at conveying chaos than evoking the ties that bind. (Denby; 3/3/97) (1 hr. 38 mins.; NR) *Lincoln Plaza Cinemas.*

Private Parts—With the help of the writers Len Blum and Michael Kalesniko and director Betty Thomas, Howard Stern has created an effective screen character for himself as a boy and as a young man—Howard the oversized, underdeveloped nerdo thinking dirty thoughts. Stern narrates his life, and the scenes of his childhood are fast, light, and funny in Woody Allen's vignette style. In the movie (but not always on the air), Stern gets away with masochistic jokes by not dwelling on them—one quick moment and then on to the next riff. His early radio career is done swiftly as a series of professional disasters and moral victories. Though he presents his upward surge from obscurity to celebrity as a titanic struggle, he was a big star by the time he was 30 or 31. *Private Parts* becomes painful once Stern makes it big. We are treated as if we were all worshiping fans, fascinated by the assembling of Howard's immortal team (Robin Quivers, Fred Norris, Jackie Martling), and we're supposed to cheer for the team's humiliating anyone who gets in their way. His jeering at ethnics and women has the dull ritual gamesmanship of a guy at a bar going for easy laughs. And in imitation of Stern, the movie plays the same stupid trick on the audience that *The People vs. Larry Flynt* tried to play: It implies that anyone disapproving of its hero is either a religious fundamentalist or a stuffed shirt. In the second half, as Stern becomes a celeb, he tells us again and again that he can have any woman in town but that he will remain faithful to his wife (Mary McCormanck). He makes himself into a martyr of denial. Power, apparently, is what really turns him on. At some level, he fancies himself a leader. But of what? (Denby; 3/24/97) (1 hr. 51 mins.; R) *Village Theatre VII; Chelsea; Coronet; Orpheum 7; 84th Street; Brooklyn Heights; Pavilion Theatre.*

Return of the Jedi—The final installment of George Lucas's *Star Wars* trilogy. (2 hrs. 13 mins.; PG) *Chelsea; Ziegfeld; Lincoln Square.*

Schizopolis—Steven Soderbergh directed and stars in this surreal comedy about a man grappling with issues of identity and reality. (1 hr. 36 mins.; NR) *Cinema Village 12th St.*

★**Secrets & Lies**—At the center of Mike Leigh's great new comedy is a lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who has never received much affection from anyone. She gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne. The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of those rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *59th Street East; Lincoln Plaza Cinemas.*

Selena—Jennifer Lopez stars as the late Tejano singer Selena, who was shot to death by the head of her fan club. (;) *Village East; 19th Street East; 72nd St. East; Orpheum 7; 84th Street; New Coliseum; Nova; Olympia Theatre; Plaza .*

Shine—This much-hyped movie is pretty bad, but you should see it anyway for Geoffrey Rush, the Australian theater actor who plays the real-life pianist David Helfgott. As screenwriter Jan Sardi tells it, Helfgott suffered through a cramped, driven childhood in the house of Polish refugees who lost their relatives in the Holocaust. The father (Armin Mueller-Stahl), a bearish domestic tyrant, bullies his talented son into winning competitions, then crushes the boy with guilt when he tries to leave home to continue his career. Bent over from fear, skinny and pale, all glasses and big hands, the teenage boy is so spooked that he collapses smack-bang on the piano as he completes a performance of Rachmaninoff's Piano Concerto No. 3. After shock treatment, he winds up in the bin, then makes a long climb back. *Shine* is meant to chronicle the triumph of the human spirit, but it's mostly a crock. (Denby; 12/2/96) (1 hr. 45 mins.; PG-13) *Screening Room; Murray Hill Cinemas; Carnegie Hall Cinema; Cinema I, II, Third Ave..*

The Sixth Man—A dead basketball star (Kadeem Hardison) spurs his team to victory from beyond, in this comedy directed by Randall Miller. (1 hr. 44 mins.; PG-13) *Quad Cinema; Village Theatre VII; Chelsea; Embassy 1; Sutton; 86th Street East; 84th Street.*

One-Shot Mr. Sandman

Out this week: a newly struck print of Hiroshi Teshigahara's haunting *Woman in the Dunes.* The masterly erotic thriller, about an entomologist (Eiji Okada) who is held against his will—or is he?—by a lonely, sandpit-dwelling widow (Kyoko Kishida), has a two-week run at Film Forum, starting April 11.

Sling Blade—A mildly retarded young man—who, as a child, slew his mother with a sling blade when he caught her having sex—is released, against his will, from an insane asylum. With John Ritter, Dwight Yoakam, and Billy Bob Thornton, who wrote and directed. (2 hrs. 14 mins.; R) *Angelika Film Center; Chelsea; Murray Hill Cinemas; Carnegie Hall Cinema; 86th Street East; First & 62nd St. Cinema.*

Smilla's Sense of Snow—Julia Ormond stars as an emotionally remote woman who relentlessly investigates the mysterious death of a little boy she had grown to love. With Gabriel Byrne. Directed by Billie August. (2 hrs. ; R) *Art Greenwich Twin; Beekman.*

★**Star Wars**—In the past twenty years, American big-studio films have become so frivolously pop and so omnivorously commercial that *Star Wars* now seems a model of classical narrative. It tells a story with some feeling for its characters; it has a strong charge of suspense and an epic theme—the search of a boy for his father. It has a touch of mystery, and has retrospectively gained in stature by George Lucas's extending the mythical aspects of the story in later parts of the trilogy. What seemed cheesy before—the helmeted lummoxes running up and down corridors, the refuse-dump walls closing in on the heroes—now seems reassuringly human and small-scaled. (Denby; 2/17/97) (2 hrs. 1 min.; PG) *Pavilion Theatre.*

That Old Feeling—Bette Midler and Dennis Farina are a long-divorced couple who reunite at their daughter's wedding. Directed by Carl Reiner. (1 hr. 43 mins.; PG-13) *Waverly; Chelsea; Coronet; National Theatre; Orpheum 7; 84th Street.*

The Saint—Val Kilmer stars as Simon Templar, a master thief who falls in love with the scientist (Elisabeth Shue) whose secrets he's been hired to steal. Directed by Phillip Noyce. (1 hr. 54 mins.; PG-13) *Art Greenwich Twin; 19th Street East; New York Twin; UA East; Lincoln Square; Olympia Theatre.*

Unforgotten—A documentary about the controversial Willowbrook facility, which housed the developmentally disabled in horrid conditions. Directed by Jack Fisher. (1 hr. 35 mins.; NR) *Angelika 57.*

Waiting for Guffman—Christopher Guest stars as Corky St. Clair, a failed stage director who returns to his hometown of Blaine, Missouri, in the hopes of resuscitating his career. A mock-documentary in the *Spinal Tap* vein, although not as brilliant. With Catherine O'Hara, Fred Willard, and Eugene Levy. Directed by Guest. (1 hr. 33 mins.; R) *Village East; Cinema 3.*

★**When We Were Kings**—In 1974, Don King promoted a world-heavyweight championship fight in Zaire, the famous "Rumble in the Jungle." For the heavily favored George Foreman, Zaire was just a place to earn $5 million, but for Muhammad Ali, fighting to reclaim the title stripped from him when he refused induction into the Army during the Vietnam War, the event was a defining moment. Blacks had left in shackles and returned as champions—that was his mantra, and the American party included James Brown and B.B. King, who were caught up in the same spirit. The young music documentarian Leon Gast went to Zaire to shoot the performance and returned with 300,000 feet of film. After years of struggle, he finally pulled the footage together with help from producer-director Taylor Hackford, who shot fresh interviews with Norman Mailer and George Plimpton, both of whom covered the fight. We see the routine things onscreen—Foreman punching the training bag, Ali taking body blows from his sparring partner—which are brought to life by Mailer's comments. Even people who hate boxing will be held by the intensity of the human drama. Watching Muhammad Ali spin and wheel, we can only mourn the brilliant young man who martyred himself to his love of glory in the ring. (Denby; 2/24/97) (1 hr. 32 mins.; NR) *19th Street East; Lincoln Square.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Anna Karenina; Chasing Amy; Crash; The Daytrippers; Love and Other Catastrophes; Sling Blade.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Smilla's Sense of Snow; The Saint; Turbo: A Power Rangers Adventure.*

Cinema Village 12th St—22 E. 12th St. (924-3363) Opening 4/11: *Schizopolis.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Breaking the Waves; Le Samourai; Licensed to Kill.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W.13th St. (255-8800) *Boys Life 2; Childhood's End; A Mongolian Tale; The Sixth Man.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Shine.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *B.A.P.S.; Cats Don't Dance; Donnie Brasco; Double Team; The Empire Strikes Back; The English Patient; Inventing the Abbotts; Kolya; Selena; Waiting for Guffman.*

Photograph courtesy of Milestone Film.

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Das Boot; The Devil's Own; Kama Sutra; Lost Highway; Love Jones; Private Parts; The Sixth Man.* Opening 4/11: *Grosse Pointe Blank.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Liar Liar; That Old Feeling.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *B.A.P.S.; Donnie Brasco; Double Team; Love Jones; Selena; The Saint; When We Were Kings.*

34th Street East—241 E. 34th St. (505-CINE#586) *The English Patient.*

34th Street Showplace—238 E. 34th St. (532-5544) *Liar Liar.*

Chelsea—260 W. 23rd St. (505-CINE#597) *The Empire Strikes Back; The English Patient; Inventing the Abbotts; Private Parts; Return of the Jedi; The Sixth Man; Sling Blade; That Old Feeling; Turbo: A Power Rangers Adventure.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Liar Liar.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *The Devil's Own; Donnie Brasco; Shine; Sling Blade.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Secrets & Lies.*

Angelika 57—225 W. 57th St. (586-1900) *La Cérémonie; Unforgotten.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *The Godfather.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Sling Blade; Shine.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Waiting for Guffman.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Chasing Amy; Kama Sutra; Shine.* Opening 4/11: *Camp Stories.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *That Old Feeling; Private Parts.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Cats Don't Dance; Crash; The Devil's Own; Donnie Brasco; Double Team; Jerry Maguire; Love Jones; Turbo: A Power Rangers Adventure.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Inventing the Abbotts.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Love and Other Catastrophes.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Sixth Man.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *City of Industry; The English Patient; Jungle 2 Jungle.*

Guild 50th Street—33 W. 50th St. (757-2406) *Marvin's Room.* Opening 4/11: *Grosse Pointe Blank.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *B.A.P.S.; Love Jones; Turbo: A Power Rangers Adventure.*

National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Liar Liar; That Old Feeling.*

Paris Theater—4 W. 58th St. (980-5656) *Anna Karenina.*

State—1540 Broadway (391-2900) *B.A.P.S.; Inventing the Abbotts; Private Parts; Selena; The Saint.*

Sutton—205 E. 57th St. (759-1411) *Crash; The Sixth Man.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Big Night; Blood & Wine; Fargo; First Strike; Ghosts of Mississippi; The Relic.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Return of the Jedi.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Breaking the Waves.*

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Selena.*

86th Street—125 E. 86th St. (505-CINE#604) *The English Patient; Liar Liar.*

86th Street East—210 E. 86th St. (249-1144) *Jungle 2 Jungle; The Sixth Man; Sling Blade.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Smilla's Sense of Snow.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Double Team; Kolya; Liar Liar; Sling Blade.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Cats Don't Dance; The Devil's Own; Donnie Brasco; Jerry Maguire.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *The English Patient; The Saint.*

Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *B.A.P.S.; Cats Don't Dance; The Devil's Own; Double Team; Inventing the Abbotts; Love Jones; Private Parts; Selena; That Old Feeling.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Saint.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Love and Other Catastrophes.*

84th Street—2310 Broadway, at 84th St. (294-9410) *Double Team; Love Jones; Private Parts; Selena; The Sixth Man; That Old Feeling; Turbo: A Power Rangers Adventure.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Daytrippers; The English Patient; Kolya; A Mongolian Tale; Prisoner of the Mountains; Secrets & Lies.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *B.A.P.S.; Cats Don't Dance; Chasing Amy; The Devil's Own; Donnie Brasco; Inventing the Abbotts; Kama Sutra; Liar Liar; Return of the Jedi; The Saint; When We Were Kings.* Opening 4/11: *Grosse Pointe Blank.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Double Team; Liar Liar.*

New Coliseum—701 W. 181st St. (740-1545) *Double Team; Liar Liar; Selena; Turbo: A Power Rangers Adventure.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Double Team; Selena; Turbo: A Power Rangers Adventure.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Selena; The Saint.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Crash.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *B.A.P.S.; Cats Don't Dance; The Devil's Own; Donnie Brasco; Jungle 2 Jungle; Liar Liar; Love Jones; Selena; The Sixth Man; The Saint; Turbo: A Power Rangers Adventure.*

Concourse Plaza—214 E. 161th St. (588-8800) *B.A.P.S.; Cats Don't Dance; The Devil's Own; Double Team; Liar Liar; Love Jones; Selena; The Sixth Man; The Saint; Turbo: A Power Rangers Adventure.*

Riverdale Twin Theatre—5683 Riverdale Ave., at 259th St. (884-9514) *The Saint; The Devil's Own.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *B.A.P.S.; Cats Don't Dance; The Devil's Own; Donnie Brasco; Double Team; Jungle 2 Jungle; Liar Liar; Love Jones; Selena; The Sixth Man; The Saint; Turbo: A Power Rangers Adventure.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *B.A.P.S.; Cats Don't Dance; The Devil's Own; Inventing the Abbotts; Liar Liar; That Old Feeling.*

Brooklyn Heights—70 Henry St. (596-7070) *The English Patient; Everyone Says I Love You; Private Parts.*

Talent

The Genius of Cusack

In *Grosse Pointe Blank* (opening April 11), John Cusack plays Martin, a yuppie hit man who is in therapy, looking for love, and terrified by the prospect of his tenth high-school reunion. The odd black-comedy premise—equal parts Hitchcock and Woody Allen—gives Cusack the most fitting vessel for his off-kilter charm since Lloyd Dobler. Dobler, of course, was the hero of Cameron Crowe's instant-classic *Say Anything*—an unusually smart and sweet 1989 romance in which Cusack's high-school senior woos the beautiful class brain by simply laying bare his fascination with her. In an era of callow teen movies in which irony passed for wit and surliness meant psychological complexity, Cusack's Dobler was a true anomaly: a boy who literally shook with joy after a backseat consummation. He was the shy, brainy late-teen we'd seen in life but not, thus far, on-screen. Unlike *Jerry Maguire*'s Tom Cruise—an obvious movie star who visibly grappled with the real-life rhythms of Crowe's dialogue—Cusack was a natural; he spoke Crowe's loose, free-associative lines like an actual person. In *Grosse Pointe Blank,* which Cusack also co-produced and co-scripted, Martin evokes subtle parallels to Dobler: The object of his affections is waffling; her father presents a formidable hurdle; he is thoroughly unsure of his career path—yet he remains an optimist. At one moment in the film, Martin finds himself saddled with a former classmate's baby, who regards him with gurgling bemusement, and whom Martin regards with absolute awe. It is here that Cusack's most subtle talent is beautifully evident: the ability to articulate one of life's small epiphanies without uttering a single word, without a shred of sentimentality, and without fear. MAUREEN CALLAHAN

Photograph by Melinda Sue Gordon/Hollywood Pictures.

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Liar Liar; Selena; The Sixth Man.*

Cobble Hill—265 Court St. (596-9113) *The Devil's Own; Donnie Brasco; Liar Liar; Sling Blade; The Saint.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *The Devil's Own; Donnie Brasco; Jungle 2 Jungle; Selena; The Sixth Man; The Saint.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *B.A.P.S.; Double Team; Liar Liar; The Sixth Man.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Double Team; Liar Liar; The Saint.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *B.A.P.S.; Double Team; Jungle 2 Jungle; Love Jones; Selena; The Sixth Man.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *The Devil's Own; Inventing the Abbotts; Liar Liar; Private Parts; The Saint; Turbo: A Power Rangers Adventure.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Double Team; Liar Liar; Private Parts; Return of the Jedi.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *The Empire Strikes Back; Jungle 2 Jungle; Marvin's Room; Private Parts; Star Wars.*

Retrospective
Great Danes

Only twenty films a year are made in Denmark, which may account for the extraordinarily high quality of Danish cinema. 'Dreyer, von Trier and Beyond,' at Lincoln Center, is a two-week tribute to those works most egregiously overlooked—including Lars von Trier's sweet, intricate ghost story 'The Kingdom' (above). (See "Museums, Societies, Etc." for info.)

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *B.A.P.S.; Love Jones.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Double Team; Liar Liar; Selena; The Saint; Turbo: A Power Rangers Adventure.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *The Devil's Own; Donnie Brasco; Inventing the Abbotts; Liar Liar; Private Parts; Selena; That Old Feeling; The Saint; Turbo: A Power Rangers Adventure.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *B.A.P.S.; The Devil's Own; Liar Liar; Private Parts; Selena; The Saint; Turbo: A Power Rangers Adventure.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Cats Don't Dance; The Devil's Own; The English Patient; Jungle 2 Jungle; Selena; Sling Blade; That Old Feeling.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *B.A.P.S.; Double Team; Private Parts; Selena; The Sixth Man.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Jungle 2 Jungle; Private Parts; The Saint.*

Continental—70-20 Austin St., Forest Hills (544-1020) *The English Patient; Inventing the Abbotts; Return of the Jedi.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Double Team; Love Jones; Selena.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *B.A.P.S.; Cats Don't Dance; Donnie Brasco; Jungle 2 Jungle; Liar Liar; Private Parts; The Sixth Man; The Saint; Turbo: A Power Rangers Adventure.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *B.A.P.S.; Double Team; The Sixth Man; The Saint.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *The Devil's Own; That Old Feeling.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *The Devil's Own; Inventing the Abbotts; Jerry Maguire; Liar Liar; That Old Feeling; The Saint; Turbo: A Power Rangers Adventure.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Double Team; Liar Liar; Selena.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Cats Don't Dance; Jerry Maguire; Liar Liar; Selena; Sling Blade; Turbo: A Power Rangers Adventure.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *The Devil's Own; Inventing the Abbotts; Jungle 2 Jungle; Liar Liar; Private Parts; That Old Feeling; The Saint.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Private Parts; Smilla's Sense of Snow.*

Plaza —103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Liar Liar; Selena.*

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *B.A.P.S.; The Devil's Own; Double Team; Selena; Turbo: A Power Rangers Adventure.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Donnie Brasco; Inventing the Abbotts; Liar Liar; Private Parts; The Saint.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Donnie Brasco.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Cats Don't Dance; The Devil's Own; Donnie Brasco; Jungle 2 Jungle; Liar Liar; Private Parts; That Old Feeling; The Saint.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *B.A.P.S.; Cats Don't Dance; The Devil's Own; Double Team; Liar Liar; The Saint.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *The Devil's Own; Donnie Brasco; Inventing the Abbotts; Jungle 2 Jungle; Liar Liar; Private Parts; Return of the Jedi; Selena; The Sixth Man; That Old Feeling; The Saint; Turbo: A Power Rangers Adventure.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Humphrey Bogart." 4/12: *The Petrified Forest* (1936), *Dead End* (1937), and *Black Legion* (1937). 4/13: *The Big Sleep* (1946) and *Dark Passage* (1947). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $8.

Anthology Film Archives—4/7 and 4/8: Jafar Panahi's *The White Balloon* (1995) and Theo Angelopoulos's *Landscape in the Mist* (1988). "Luis Buñuel." 4/7 and 4/8: *The Milky Way* (1969) and *Simon of the Desert* (1965). 4/9 and 4/10: *The Discreet Charm of the Bourgeoisie* (1972) and *That Obscure Object of Desire* (1977). 4/11-4/13: *Diary of a Chambermaid* (1963) and *Belle de Jour* (1966). Also, 4/9 and 4/10-4/13: Lars von Triers's *The Kingdom* (1994). 32 Second Ave., at 2nd St. (505-5181); $7.

Cinema Village 12th St—"The N.Y.U. First Run Film Festival." Call for program info. 22 E. 12th St. (924-3363); $8.

A Different Light—4/13: *Murderer's Row* (1966). 151 W. 19th St. (989-4850); free.

Donnell Media Center—4/9: *Los Olvidados* (1950). 4/10: "A Tribute to Jules Engel and CalArts Animation," with Engel presenting several shorts. 20 W. 53rd St. (621-0619); free.

Film Forum—"Screen Deco." 4/8: *Dynamite* (1929) and *The Divorcee* (1930). 4/9: *Paree, Paree* (1932). 4/10: *Swing Time* (1936) and *Top of the Town* (1937). Beginning 4/10: *Woman in the Dunes* (1964). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"*Cahiers du Cinéma* presents Philippe Garrel." 4/8: *Liberte La Nuit* (1983) and *The Phantom Heart* (1995). 4/9: *Marie Pour Memoire (1993).* 4/9 and 4/10: *Les Baisers de Secours* (1988). 4/10: *La Naissance de L'Amour* (1970-93) and *J'Entends Plus la Guitare* (1990). "Danish Cinema Then and Now: Dreyer, von Trier, and Beyond." 4/11: *The Boys From St. Petri* (1991). 4/11 and 4/12: *Heroes* (1996) and *Portland* (1996). 4/12: *Pusher* (1996). 4/13: *Blind Justice (The Night of the Revenge)* (1915) and *Hamsun* (1996). 65 W. 65th St., plaza level. (875-5600); $8.

French Institute—4/8: *Plein soleil (Purple Noon)* (1959). 4/10: *Coffee With Lemon* (1994). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Museum of Modern Art—"From the Archives: Marcello Mastroianni." 4/7 and 4/8: *Yesterday, Today, and Tomorrow* (1963) and *Dark Eyes* (1987). "Gila Almagor: Israel's First Lady of the Cinema." 4/10 and 4/13: *The Summer of Aviya* (1988) and *Under the Domim Tree* (1995). 4/11: *Magic* (1994), *Siege* (1969), and *Life According to Agfa* (1992). 4/12: *Passover Fever* (1995) and *The House on Chelouche Street* (1973). "From the Archives: Lubitsch in Paris." 4/11: *So This Is Paris* (1926). 4/11 and 4/12: *Trouble in Paradise* (1932). 4/11 and 4/13: *Madame Du Barry (Passion)* (1919). 4/12: *Ninotchka* (1939). 4/13: *The Love Parade* (1929). 11 W. 53rd St. (708-9480); $8.

Screening Room—Sunday brunch: *Singin' in the Rain* (1952). 54 Varick St., below Canal St. (334-2100); $8 ($5 for brunch patrons).

Symphony Space—"Golden Voices/Silver Screen," with live cabaret keyed to the movie. 4/8: *Swing Time* (1936). 4/15: *An American in Paris* (1951). 2537 Broadway (864-5400); $8.

Photograph courtesy of the Film Society of Lincoln Center.

art

Doug Aitken...Jane Hammond...Italian Design

Galleries

Solos

Madison Avenue and Vicinity

Andy Warhol and Jean-Michel Basquiat—Large collaborative paintings dating from 1984–85; through 4/26. Gagosian, 980 Madison Ave. (744-2313).

John James Audubon—Sixty hand-colored engravings from the first edition of the artist's *The Birds of America*, completed in June 1838; through 4/26. Hirschl & Adler, 21 E. 70th St. (535-8810).

Bunny Harvey—Large-scale landscape paintings and works on paper; 4/11–5/3. Berry-Hill, 11 E. 70th St. (744-2300).

James Havard—New paintings whose imagery draws on the artist's Native American ancestry; through 4/26. Stone, 113 E. 90th St. (988-6870).

William King—A survey of the artist's characteristically elongated sculptures of Everyman in wood, bronze, burlap, vinyl, aluminum, stainless steel, and other materials; through 4/26. Dintenfass, 20 E. 79th St. (581-2268).

Aristide Maillol—A selection of bronze sculptures, paintings, and drawings by the French artist (1861–1944); 4/10–6/7. C & M, 45 E. 78th St. (861-0020).

Knox Martin—A survey of the artist's early paintings, ranging from the early fifties to the early seventies; through 9/30. Gat, 1100 Madison Ave. (327-0441).

John Moore—Recent paintings, each of which melds together views of at least two cities; through 4/26. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Katherine Porter—Recent abstract paintings, some of them multi-paneled and more than ten feet in length; through 4/26. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Donald Sultan—New paintings of still life and urban landscapes; 4/9–5/3. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

Jennifer Bolande—A series of sixteen sepia-toned iris prints titled "Forest Spirits," the imagery in each print taken from the same found postcard of a path in the woods; through 5/24. Baron/Boisanté, 50 W. 57th St. (581-9191).

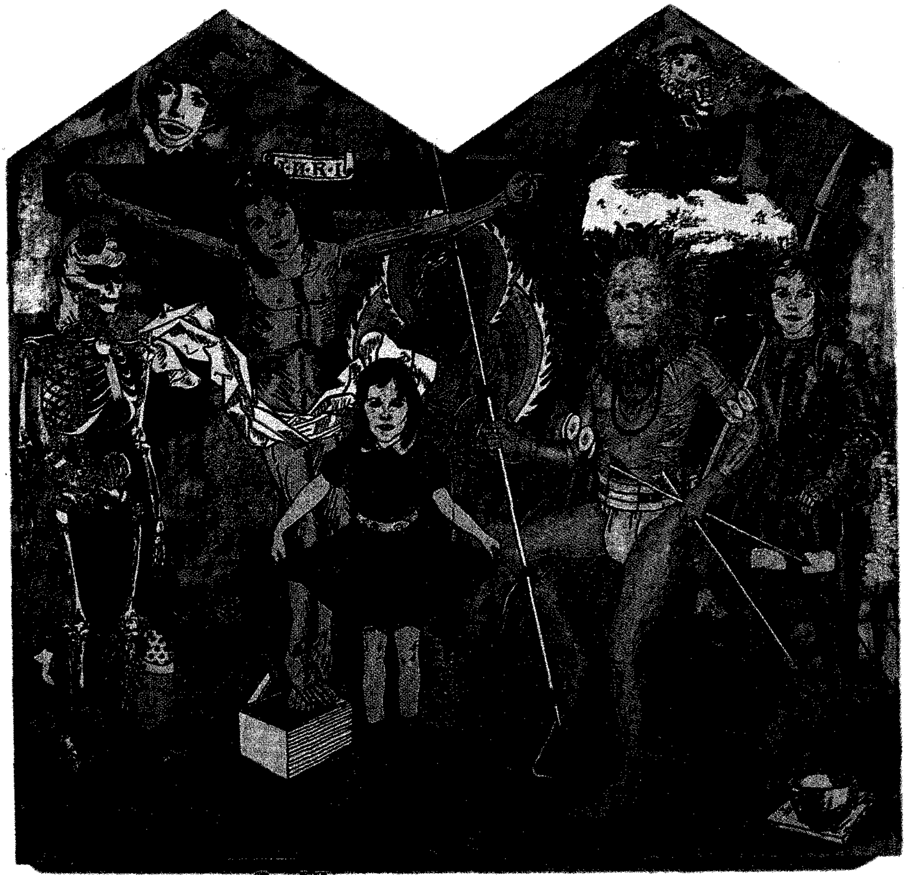
Lesley Dill—Large-format silver gelatin prints from which most of the emulsion has been removed and the exposed paper covered in a variety of media; through 5/3. Adams, 41 W. 57th St. (644-5665).

Rackstraw Downes—Recent paintings of urban landscapes in Texas and New Jersey; 4/9–5/3. Marlborough, 40 W. 57th St. (541-4900).

Michael Kessler/Jacquelyn McBain—Recent paintings/Small-scale still-life paintings that are metaphoric representations of such stories as "Saint Agatha's Breasts," "Saint Joan of Arc Burned as a Witch & Herbalist," and "Saint Roch & the Plague of Frogs." Through 5/3. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



On View

Meter Made

In 1993, Jane Hammond commissioned the poet John Ashbery to conceive a set of titles for which she would subsequently create paintings using a lexicon of 276 found images. Her latest works from that collaboration—meditations on female identity, language, family—give new meaning to the term *poetic license.* At Luhring Augustine, 130 Prince Street; through April 26.

Photograph courtesy of Luhring Augustine.

Käthe Kollwitz and Lea Grundig—Drawings and prints by two of Germany's foremost political artists; through 5/31. St. Etienne, 24 W. 57th St. (245-6734).

Robert Kushner—New paintings on the theme of flowers and the harvest; through 5/3. DC Moore, 724 Fifth Ave. (247-2111).

Norman Lundin—Small-scale paintings that depict one object or figure; through 4/26. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Mark Wethli—Large-scale paintings of New England interiors; through 4/24. Tatistcheff, 50 W. 57th St. (664-0907).

Michael Mazur—Recent abstract paintings that evoke landscapes and Chinese painting; through 5/3. Ryan, 24 W. 57th St. (397-0669).

Louise Nevelson—Sculpture from the artist's estate executed between 1957 and 1987, including wall reliefs and assemblage works that have not been previously exhibited, through 4/26, at PaceWildenstein, 32 E. 57th St. (421-3292), and sculpture and drawings from the thirties, from the artist's estate; through 4/19, at Washburn, 20 W. 57th St. (397-6780).

Dennis Oppenheim—Six new installations that employ a variety of objects and materials; 4/10–5/3. Helman, 20 W. 57th St. (245-2888).

Ken Price—New ceramic sculptures; through 5/10. Parrasch, 20 W. 57th St. (246-5360).

Sophie Ryder—Sculptures in manipulated wire and cast bronze by an English artist; through 5/3. O'Hara, 41 E. 57th St. (355-3330).

William M. Sullivan—Recent landscape paintings; through 4/26. French, 24 W. 57th St. (247-2457).

Lenore Tawney/Martha Madigan—A survey of the artist's weavings, collages, and assemblages/Photograms that juxtapose images of leaves, stones, pine cones, and other objects from nature with bodies of young children; through 5/31. Rosenfeld, 24 W. 57th St. (247-0082).

SoHo and TriBeCa

Skip Arnold—Photographs, videos, memoirs, blueprints, maps, letters, and other material documenting the artist's performances from 1982 to the present; through 4/30. Brownstone, 39 Wooster St. (334-3455).

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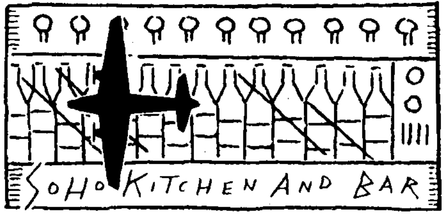

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Louise Belcourt—Recent abstract paintings; through 5/3. Blum, 99 Wooster St. (343-0441).

Peter Brown—Painted sculptural reliefs; through 4/26. M-13, 72 Greene St. (925-3007).

Ernst Caramelle—Recent drawings, "gessopieces," "sunpieces," and a new print; through 5/17. Markey, 55 Vandam St. (627-4446).

Walton Ford—New paintings and watercolors that create allegories of cultural misunderstandings between East and West through the depiction of native Indian birds joined by groups of non-native birds such as European starlings or woodpeckers; 4/10–5/10. Kasmin, 74 Grand St. (219-3219).

Frank Gerritz—Graphite drawings from the series "Seraphic Light"; through 5/3. Stark, 113 Crosby St. (925-4484).

Jane Hammond—Large-scale paintings that continue the artist's collaboration with the poet John Ashbery begun in 1993, in which Hammond commissioned Ashbery to create a set of titles for which she would subsequently create paintings; through 4/26. Luhring Augustine, 130 Prince St. (219-9600).

Hiro Yokose—Encaustic landscape paintings; through 4/26. Haller, 560 Broadway (219-2500).

Karl Jensen—"Pretty Desperate Paintings," with works that the artist considers "failures"; through 5/9. Ah!, 494 Broadway (334-4947).

Ellen Lanyon—Two related series of paintings on the themes of the seasons, the elements, the passage of stars, and gardens; through 5/10. Zarre, 48 Greene St. (966-2222).

Robert Mangold—New paintings on shaped canvases from the artist's *Zone* series; through 4/26. PaceWildenstein, 142 Greene St. (421-3292).

Catherine McCarthy/Enrique Chagoya—Dreamlike paintings that borrow from such diverse sources as art history and the artist's own family scrapbook/Works that draw on the artist's Mexican heritage, including a fold-out, Mayan-inspired book that addresses political issues through cartoonlike images. Through 4/26. Beitzel, 102 Prince St. (219-2863).

Melissa McGill—An installation titled *Myths, Inflections, and Innuendoes* that explores the possibilities of shadows cast by the fourth dimension; through 4/26. CRG, 93 Grand St. (966-4360).

Manuel Neri—Carved marble sculptures of the human figure; through 4/26. Cowles, 420 W. Broadway (925-3500).

Nurit Newman/Javier Tellez—An installation of 2,000 pieces of miniature furniture made from beeswax/An installation that transforms the gallery into a soccer field. Through 4/26. Silverstein, 476 Broome St. (226-0640).

Luigi Ontani—Ceramic self-portraits of the artist as Jackson Pollock, Dante, and other historic figures, and painted photographs; through 4/26. Sperone Westwater, 142 Greene St. (431-3685).

Roxy Paine—Five new sculptural works that explore the idea of potentiality through the use of organic and nonorganic materials; through 4/26. Feldman, 31 Mercer St. (226-3232).

Jaime Palacios—Paintings on found photographs; through 5/3. Knowlton, 568 Broadway (966-2625).

Sarah Plimpton—Lyrical abstract paintings that suggest landscape; through 4/30. Kelly, 591 Broadway (226-1660).

Jason Rhoades—A new installation titled *Deviations in Space, Various Virgins* that utilizes the gallery's entire space and whose central element is a Spaceball TM, a simple mechanical structure originally designed to create a sensation of suspended gravity through multidirectional rotation within a sphere; through 4/26. Zwirner, 43 Greene St. (966-9074).

Lucy Sallick—A series of black-and-white monotypes based on stories from the artist's family history; through 4/26. Einstein, 591 Broadway (226-1414).

Bill Scanga—Miniature models of the nineteenth-century American landscape-painting rooms at the Metropolitan Museum of Art, a traditional zoo, and a contemporary living room inhabited by live and taxidermied mice; through 5/10. TZ'Art, 28 Wooster St. (966-9059).

Nancy Shaver—Sculptures that incorporate blocks of common lumber, gauzy fabrics, and paint; through 4/26. Marcus, 578 Broadway (226-3200).

Keith Sonnier—New sculpture, through 4/26, at Castelli, 420 W. Broadway (431-5160), and film, video, and related work from 1968 to 1977, through 4/26, at Klagsbrun, 80 Mercer St. (925-5157).

Frank Stella—New sculpture; through 4/26. Gagosian, 136 Wooster St. (228-2828).

Jessica Stockholder—Recent sculpture; through 5/10. Gorney, 100 Greene St. (966-4480).

Beat Zoderer—A site-specific installation that employs brand-new manufactured materials; through 4/26. Bungert, 225 Lafayette St. (925-0200).

Chelsea

Doug Aitken—Two new installation works, one of which, *Diamond Sea*, is being shown in its linear version in the film and video program of the 1997 Whitney Biennial; through 4/27. 303, 525 W. 22nd St. (255-1121).

Nayland Blake/Inez van Lamsweerde—New sculptures and drawings that explore themes of racial and sexual identity; through 4/26/Large-scale photographs whose central figure is an 8-year-old girl. Through 5/17. Marks, 523 W. 24th St. (243-0200).

Lewis deSoto—Sculptural works that draw on creation myths and stories of origination; through 5/11. Maynes, 529 W. 20th St. (741-3318).

Mike Sale—An installation of a wall painting and a video projection by an English artist based in Berlin; through 4/27. LaBoulbenne, 504 W. 22nd St. (462-4111).

Joe Scanlan—Recent sculpture; through 4/27. D'Amelio Terras, 525 W. 22nd St. (352-9460).

George Stoll—Sculptures of toilet paper made from wood, silk, aluminum foil, paint, and other materials, and paintings and drawings of toilet paper; through 5/11. Morris Healy, 530 W. 22nd St. (243-3753).

Other

Dianora Niccolini/Steven Meier—Black-and-white photographs of male and female nudes/Geometric abstract paintings. Through 4/27. Curcio/Spector, 304 E. 5th St. (505-0409).

Group Shows

Madison Avenue and Vicinity

Ubu—16 E. 78th St. (794-4444). Surreal, sexually explicit collages by the avant-garde Czech artist Jindrich Styrsky (1899-1942) from the book *Emile Comes to Me in a Dream;* erotic photographs and collages dating from 1929–1948 by Bellmer, Brzeski, Hugnet, and Racz; through 5/3.

57th Street Area

Associated American Artists—20 W. 57th St. (399-5510). Figurative works by Argue, Baechler, Spero, others; through 5/3.

Snyder—20 W. 57th St. (262-1160). Works by expatriates living in Paris in the twenties and thirties, including works by Alexander Calder, Man Ray, Frank Stella, others; through 5/17.

SoHo and TriBeCa

123 Watts—123 Watts St. (219-1482). "Reliquaries," with works that explore the concept of preserving an object by putting it inside another, by Van Ness, McCorkle, Licht, others; through 5/14.

Artist's Space—38 Greene St. (226-3970). Work by video artists, including pieces by Brattin, Easterson, Lucas, others; through 5/24.

Collins—83 Grand St. (226-1861). "Conversion," with works by Basora, Milloff, Scarpitta, others; through 4/26.

Exit Art—548 Broadway (966-7745). Ten painters will use the gallery as their studio, including Avsar, Coffey, Gordon, Mellyn, Pensato, others; through 4/26.

Foutouhi Cramer—560 Broadway (431-1304). "Narrative?," with works by Alic, Cusick, and Guyton; through 5/17.

Lehmann Maupin—39 Greene St. (965-0753). Works using mirrors, including works by Fernandez, Gonzalez-Torres, Graham, Jaar, others; through 4/26.

Nolan/Eckman—560 Broadway (925-6190). Self-portraits by Baselitz, Smith, Westerman, others; through 4/26.

Sundvik—26 Grand St. (226-6361). "The Leisure Sector," with works by Daniel, Lavelle, Noble, others; through 5/11.

Wooster Gardens—558 Broadway (941-6210). An installation on the theme of books by Svetlana Kopystiansky, sculptures that refer to architecture and domesticity by Joseph Rhone; through 4/25. Wooster Gardens, 558 Broadway (941-6210).

Chelsea

Metro Pictures—519 W. 24th St. (206-7100). Paintings by Dunham and Miller, sculpture by Kelley, and early photographs by Simmons; through 4/26.

Other

Equitable—787 Seventh Ave. (554-4818). Art from Africa, Oceania, and the Americas from the Wielgus collection; through 5/31.

Forbes—60 Fifth Ave. (620-2398). Movie posters from the early twentieth-century African-American film industry; through 5/3.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500). "After the Fall: Aspects of Abstract Painting Since 1970," with works by Benglis, Kim, and Stella; through 6/29.

White Columns—154 Christopher St. (924-4212), "Ceramics," with works by Dickey, Heilmann, Kustera, Scher, Semmes, others; through 5/4.

Photography

Michael Ackerman—Photographs of Times Square; through 4/27. Bodell, 13 E. 7th St. (477-1820).

Alexander—59 Wooster St. (925-4338). Photo-based works by Acconci, Burden, Rauschenberg, others; through 4/29.

Manuel Alvarez Bravo/Colette Alvarez Urbajtel—An exhibition marking the artist's ninety-fifth birthday. Color photographs taken in Mexico, New Guinea, China, France, and elsewhere. Through 5/3. Witkin, 415 West Broadway (925-5510).

David Armstrong—Black-and-white photographs of landscapes and portraits; through 5/23. Marks, 523 W. 24th St. (243-0200).

Tina Barney—New photographs of nudes; through 5/10. Borden, 560 Broadway (431-0166).

Benrubi—52 E. 76th St. (517-3766). Photographs of Brooklyn from the late nineteenth-century to the present; through 5/3.

Van Deren Coke—Photographs from the forties; through 5/17. Greenberg, 120 Wooster St. (334-0010).

A. J. Furman—Twenty-year retrospective; through 4/27. Torres, 59 Franklin St. (226-6062).

Bruce Gilden—Photographs of Haiti; through 5/17. Gallery 292, 120 Wooster St. (431-0292).

Nicholas Kahn and Richard Selesnick—Photographic collages; through 5/3. Knowlton, 568 Broadway (966-2625).

Steven Klein—Photography from the last five years of the artist's career; through 5/30. Staley-Wise, 47 Mercer St. (677-2516).

Nicholas Pearson—Black-and-white photographs of clouds of water vapor; through 5/3. Condeso/Lawler, 524 Broadway.

Richardson—560 Broadway (343-1255). "Sex and Eroticism in the 20th Century," with works by Bravo, Goldin, Seltzer, others; through 5/17.

Harry Roseman—Photographs of the artist Joseph Cornell taken by Roseman in the early seventies when he was Cornell's studio assistant; through 4/26. Davis & Langdale, 231 E. 60th St. (838-0333).

Hiroshi Sugimoto—New photographs of seascapes and a video; through 4/26. Sonnabend, 420 W. Broadway (966-6160)

Arne Svenson—Black-and-white photographs of Las Vegas; through 5/10. Saul, 560 Broadway (431-0747).

John Szarkowski/William Christenberry—New photography by Szarkowski; sculptures, drawings, and photographs by Christenberry; through 5/10. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Guram Tsibakh—"Alice's Adventures in Wonderland," with photography and text by the Moscow-based artist; through 5/17. Goldstein, 39 Wooster St. (431-0314).

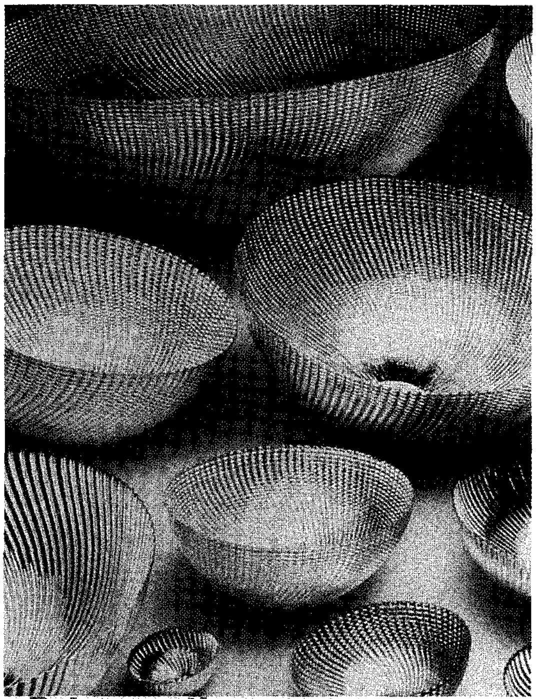
Catherine Wagner—Photographs of the objects and subjects in contemporary science; through 6/15. ICP, 1130 Fifth Ave. (860-1777).

Museums

American Craft Museum—"Beatrice Wood: A Centennial Tribute." A retrospective of the artist's drawings, paintings, and ceramic work; through 6/8. . . . "Messengers of Modernism: American Studio Jewelry 1940–1960"; through 6/8. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish till 8); $5, $2.50 students and seniors.

American Museum of Natural History—"Endangered! Exploring a World at Risk." An exhibition examining the causes and effects of species endangerment and extinction; through 9/1. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Gods, Kings, and Tigers: The Art of Kotah." Paintings and decorative objects dating from the seventeenth to the nineteenth centuries from the former royal court of Kotah in northern India; 4/9–7/17. . . . "Along the Trade Routes: Buddhist Objects From the Asia Society Collection";



Retrospective **"Masterworks: Italian Design, 1960–1994" traces the development of Italian design from the birth of the sixties "Italian Look," through the eighties clash between Modernists (architects moonlighting as designers) and anti-Modernists (designers moonlighting as artists), to the eclectic present. At the Bard Graduate Center for Studies in the Decorative Arts, 18 West 86th Street; April 10 through June 29.**

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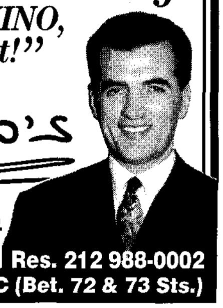

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Bard Graduate Center for Studies in the Decorative Arts—"Masterworks: Italian Design, 1960–1994." A selection of furniture, metalwork, glass, ceramics, and lighting by Italian designers, from the collection of the Denver Art Museum; 4/10–6/29. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Brooklyn Museum of Art—"From Pockets to Pouches: Three Centuries of Handbags at the Brooklyn Museum of Art." A selection of historical and period handbags from the museum's own collection; through 6/22. . . . "American Paintings: Ashcan and Modernist, A Centennial Exhibition"; through 6/30. . . . "Mistress of the House, Mistress of Heaven: Women in Ancient Egypt." 250 objects and artworks from public and private collections, including works from the collection of the Brooklyn Museum of Art;" through 5/18. . . . "A Different Reality: Symbolist Prints From the Collection"; through 5/7. . . . "Rediscovering James Brooks: WPA Murals and Other Figural Works"; through 5/4. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum—"Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929–72." Works by the legendary industrial designer who pioneered the use of human factors in the design of consumer products; through 8/31. . . . "*Disegno*: Italian Renaissance Designs for Decorative Arts"; through 5/18. 2 E. 91st St. (860-6909), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a streetlike environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/1. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4 , $2 students and seniors.

El Museo del Barrio—"The Conceptual Trend: Six Artists From Mexico City." Works by six young, conceptually oriented artists based in Mexico City; through 4/13. . . . "Alicia Creus." Thirty-five recent collage works by the Argentine artist, who has lived in New York and North Carolina since 1977; through 4/13. . . . "Contemporanea: An Installation by Maria Elena Gonzalez." A site-specific installation by the Cuban-born artist that uses curved, backlit wooden panels covered with black rubber to transform the gallery into a quiet, dimly lit arena intended for the contemplation of the loss of loved ones to AIDS; through 4/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Grey Art Gallery & Study Center—"Art of the Everyday: France in the 90s." Works by eight young French artists whose art draws on everyday experiences; through 5/3. 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; free.

Guggenheim Museum—"A Century of Sculpture: The Nasher Collection." The New York premiere of the collection formed by Patsy R. and Raymond D. Nasher, with sculptures by Matisse, Picasso, Brancusi, Giacometti, and others; through 6/1. . . . "Rrose is a Rrose is a Rrose: Gender Performance in Photography." An exhibition that explores the various ways in which identity has been theatrically constructed in photography, from Man Ray's 1921 portrait of Marcel Duchamp as his feminine alter-ego Rrose Sélavy to the self-portraiture and computer-generated images of contemporary artists; through 4/27. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Guggenheim Museum SoHo—"Art/Fashion." An exhibition illustrating the ways in which art and fashion have converged over the years; through 6/8. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"Bordering on Fiction: Chantal Akerman's *D'Est*." A film-and-video installation of the Belgian film-director's feature-film documenting her journey to eastern Germany, Poland, and Russia in the early nineties; through 5/27. . . . "A Witness to History: Yevgeny Khaldei, Soviet Photojournalist"; through 4/13. . . . "Morris Louis: The Charred Journal Series, 1951." The artist's black-and-white abstract paintings from his "Charred Journal" series that memorialize the loss of books burned by the Nazis during the Holocaust; through 4/13. . . . "Rico Lebrun: The Holocaust Paintings." Paintings and drawings executed between 1955 and 1959 that were based on photographs the artist found in the 1946 edition of *U.S. Camera Annual*, published shortly after the liberation of the concentration camps; through 4/13. . . . "Holidays! Jewish Seasons and Celebrations"; through 4/19. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Cartier: 1900–1939." A survey of the greatest achievements of the House of Cartier, including jewelry, clocks, watches, vanity cases, cigarette boxes, and other accessories, and design drawings and recently discovered original plaster casts of the finished jewels that were used as a three-dimensional record by the firm; through 8/3. . . . "The Four Seasons." Costume's variations throughout the year, including the traditional wardrobe rotations for social, seasonal, and climatic purposes; through 8/17. . . . "The Glory of Byzantium." The Second Golden Age of Byzantium (A.D. 843–1261) is the subject of this exhibition, which comprises more than 350 masterpieces in all media from the museums and church treasuries of more than twenty countries; through 7/6. . . . "Giambattista Tiepolo." America's first major retrospective of the eighteenth-century Italian master's paintings and etchings; through 4/27. . . . "Venetian Prints and Books in the Age of Tiepolo"; through 4/27. . . . "Domenico Tiepolo: Drawings, Prints, and Paintings in the Metropolitan Museum of Art." Works by the son and collaborator of Giambattista Tiepolo; through 4/27. . . . "The Florene M. Schoenborn Bequest:

Talent
Glimmer Fields

Wild horses, descendants of a Portuguese breed that first swam to the African shore from a sinking ship over a century ago, roam the part of the Namib Desert known as Diamond Area 1 and 2. They are the only living creatures visible in Doug Aitken's strange and shimmeringly beautiful film *Diamond Sea,* a new work that provides what is probably the first visual record of a mysterious diamond-mining region that's been closed off from the world since 1908. Currently showing at the Whitney Biennial—and installation-style at 303 Gallery (525 West 22nd Street; through April 26)—*Diamond Sea* had its inception when the 29-year-old Aitken was looking at a map of Africa one day and noticed, he recalls, "a blank spot in Namibia." His curiosity only increased when he found maps that identified the zone as simply DIAMOND AREA 1 AND 2. "I became fixed on the idea I would find a certain kind of light there," he says. A year later, after the requisite permits and security checks, Aitken was allowed to enter the 75,000 square kilometers of corporate-owned desert in search of that light. During his month there, he came across a ghost town, found computer-controlled mines, mistook immense mountains of sifted sand for pyramids, and made an art film that deftly sidesteps any environmental indictments. Its barren landscape is more likely to bring to mind *2001: A Space Odyssey* than *Koyaanisqatsi,* with an otherwordly aura enhanced by a soundtrack mixing local ambience (crashing waves, buzzing flies) with ghostly electronic music by post-techno artists like Nine Inch Nails and Aphex Twin. The light, meanwhile, Aitken notes happily, "is in the work."

Edith Newhall

Photograph by Sam Erickson.

Artists of the School of Paris"; through 5/4. . . . "American Tonalism: Paintings, Drawings, Prints, and Photographs." Works by James Abbott McNeill Whistler, George Inness, Arthur Davies, Edward Steichen, and others that illuminate a phase of late nineteenth- and early twentieth-century American art that emphasized subdued poetic mood and muted coloration; through 6/1. . . . "Indian Court Painting: 16th–19th Century"; through 7/6. . . . "Following the Stars: Images of the Zodiac in Islamic Art"; through 8/31. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 seniors and children. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Art That Heals: The Image as Medicine in Ethiopia"; through 8/31. . . . "To Cure and Protect: Sickness and Health in African Art"; through 8/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"The Alternative World of Henry Darger." A retrospective of paintings by the self-taught Chicago artist (1892–1973) best known for his eccentric watercolor narratives in which little girls struggle to escape enslavement by ruthless male warriors; through 4/27. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Alvar Aalto: Between Humanities and Materialism." A retrospective of the Finnish architect's drawings and models; through 5/26. . . . "Projects: Rirkrit Tiravanija." A child-size model of an International Style glass pavilion erected in the museum's Abby Aldrich Rockefeller Sculpture Garden; through 6/3. . . . "The Photomontages of Hannah Höch." The first U.S. retrospective of the German artist's photomontages; through 5/20. . . . "Manuel Alvarez Bravo." A retrospective of photographs by the twentieth-century Mexican master; through 5/18. . . . "Willem de Kooning: The Late Paintings, the 1980s." The late artist, who ceased painting in 1990, painted the 40 canvases in this exhibition between 1981 and 1987; through 4/29. . . . "American Photography 1890–1965 From the Collection"; through 7/8. . . . "The Maximal Sixties: Pop, Op, Figuration." Pop, Op, and Kinetic artworks from the museum's collection; through 4/29. . . . "A Singular *Vision: Prints From Landfall Press"; through 5/6.* 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8.50, $5.50 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; 4/16–1/11. . . . "We Dig New York: The Professional Archeologists of New York"; *through* 9/14. . . . "The Streets and Beyond: New York Photographs." Photographs of New York street life by well-known New York photographers; through 6/8. . . . "New York Toy Stories." A selection of toys from the museum's collection, ranging in date from the eighteenth century to the present; through 4/27. . . . "A Museum for a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Landscapes of Louis Rémy Mignot: A Southern Painter Abroad"; through 5/11. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. till 8); $5, $3.50 seniors, students, and children under 16.

New Museum of Contemporary Art—"Remota: Airmail Paintings by Eugenio Dittborn." The first major New York exhibition of the Chilean artist's "Airmail Paintings," in which he folds sections of paintings into custom-made cardboard envelopes and mails them to exhibitions; through 4/13. 583 Broadway (219-1222), Wed., Thurs., Fri., and Sun. 12–6, Sat. till 8 (6–8 free); $4, $3 artists, students, and seniors.

New York Public Library—"Wild New York: The Printmaker and the Natural Landscape From the Age of Exploration Through the Twentieth Century"; through 6/28. . . . "Let There Be Light: William Tyndale and the Making of the English Bible"; through 5/17. . . . "Richard Tuttle: Books and Prints at the New York Public Library." A survey of the artist's books and prints from 1965 to the present; through 5/31. . . . "First Fruits." An exhibition of writers' first books; through 9/20. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"An Unquenchable Thirst: Springs and Wells of New York City"; through 6/1. . . . "Taking Flight: John James Audubon and the Watercolors for *Birds of America*"; through 9/7. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 8/10. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Pierpont Morgan Library—"Tiepolo and His Circle: Drawings in American Collections." Drawings by the eighteenth-century Venetian master, as well as works by his sons and his pupils, on loan from public and private American collections; through 4/13. . . . "Around Tiepolo: Eighteenth-Century Venetian Drawings in the Pierpont Morgan Library"; through 4/13. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

P.S. 1 Clocktower—46-01 21st St., Long Island City (718-784-2084). Works by artists selected for the 1997 Studio Program; through 5/14.

Queens Museum—"Queens Artists: Highlights of the 20th Century." Works by Benny Andrews, Joseph Cornell, James Brooks, Alex Katz, Melissa Meyer, Isamu Noguchi, Ad Reinhardt, Art Spiegelman, and other artists who have lived or worked in Queens; through 7/6. . . . "The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection." Tiffany lamps, globes, and windows ranging over the entire lifetime of production at the Tiffany Studios, from 1893 to 1938; through 11/2. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Growing Forward: Prints, Drawings, Sculpture, and Public Art by *Richard Hunt, 1986–1996." An exhibition that* interprets the influences of African-American history and culture, biology, and the urban industrial environment on the artist's work; through 6/29. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"1997 Biennial Exhibition." The sixty-ninth Biennial exhibition, featuring 200 works by approximately 70 artists; through 6/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Auctions

Christie's—502 Park Ave. (546-1000). 4/9 and 4/10 at 10: "Magnificent Jewelry." On view from 4/4. 4/11 at 10: "English Furniture." On view from 4/5. 4/15 at 10: "Silver and Objects of Vertu." On view from 4/10.

Christie's East—219 E. 67th St. (546-1000). 4/9 and 4/13 at 10: "Books." On view from 4/5.

Doyle—175 E. 87th St. (427-2730). 4/9 at 10: "Belle Epoque, 19th- and 20th-Century Decorative Arts." On view from 4/5.

Sotheby's—York Ave. at 72nd St. (606-7000). 4/9 at 10:15 and 2 and 4/10 at 10:15: "Arcade Jewelry." On view from 4/3. 4/10 at 10:15 and 2: "Rugs and Carpets." On view from 4/10. 4/11 at 10:15: "Sporting Paintings." On view from 4/5. 4/11 at 2: "Porcelain." On view from 4/5. 4/12 at 10:15 and 2: "English Furniture." On view from 4/5.

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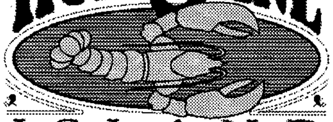

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Life in Times Square...Steel Pier, circa 1933

Broadway

Previews and Openings

An American Daughter—Wendy Wasserstein's new political comedy, starring Hal Holbrook and Kate Nelligan. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/13 opening. *Cort Theatre, 138 W. 48th St. (239-6200).*

Candide—Voltaire with a Leonard Bernstein beat. Hal Prince revives this musical satire, starring Jim Dale and Harolyn Blackwell as the clever yet star-crossed lovers. $20–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/29 opening. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

A Doll's House—A startling new version of Ibsen's 1879 scenes from a marriage by Frank McGuinness. Starring Olivier Award winner Janet McTeer. $25–$60. Mon.–Sat. at 8, Sat. at 2. Opened: 4/2/97. *Belasco Theatre, 111 W. 44th St. (239-6200).*

Dream: The Johnny Mercer Musical—The Golden Age of American pop music, set to songs by Mercer, Duke Ellington, Billy Strayhorn, and many more, written between 1920 and 1960. Starring Lesley Ann Warren, Margaret Whiting, and John Pizzarelli. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/3/97. *Royale Theatre, 242 W. 45th St. (307-4100).*

The Gin Game—Julie Harris and Charles Durning star in D. L. Coburn's Pulitzer Prize–winning analysis of life as card game. $15–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/20 opening. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Jekyll & Hyde—What do you think it's about? Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/28 opening. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The Life—A contemporary street opera set in eighties Times Square. Music and lyrics by Cy Coleman and Michael Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. In previews for a 4/26 opening. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

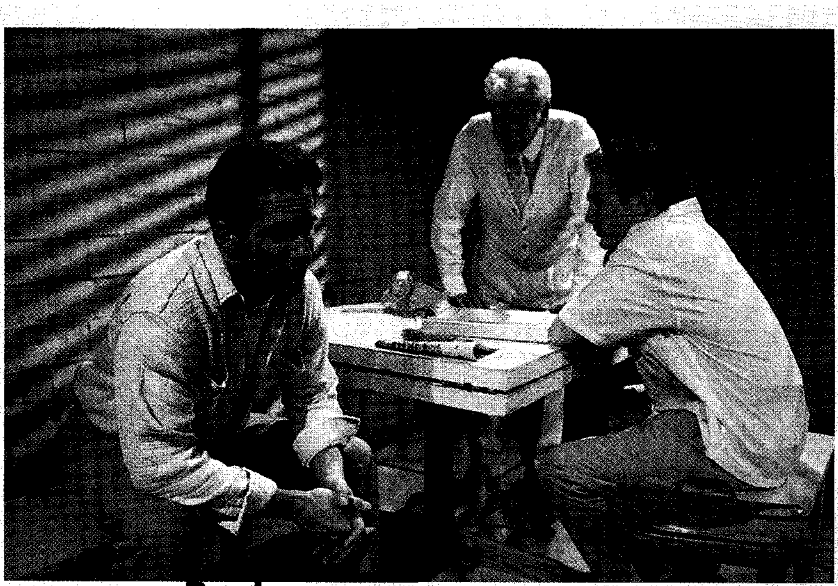
The Little Foxes—Stockard Channing stars in Lillian Hellman's 1939 play, in a role made famous by Bette Davis on screen; directed by Jack O'Brien. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/27 opening. *Vivian Beaumont, Lincoln Center (239-6200).*

Steel Pier—Think Atlantic City, not Altman-style but 1933: dance marathons, lovebirds, and cotton candy. A new musical by Kander, Ebb, and Thompson, starring Gregory Harrison, Karen Ziemba, Daniel McDonald, and Debra Monk. $35–$75. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. After 4/13: Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/24 opening. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Titanic—Go down with the ship, directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/23 opening. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.



Previews
Couples Therapy

Lanford Wilson, whose modern translation of Chekhov's 'Three Sisters' just closed at the Roundabout, presents the world premiere of his own family drama 'Sympathetic Magic,' opening at Second Stage Theatre April 16. Wilson's characters, a long-married professional couple, have already gotten where they want to go. Now they just have to figure out how to stay there.

Photograph by Susan Cook.

Now Playing

Annie—Nell Carter stars as Miss Hannigan in this twentieth-anniversary production of everyone's favorite orphan musical. $40–$70. Wed.–Sat. at 7:30, Sun. at 1 and 6, Wed. and Sat. at 2. Opened: 3/26/97. *Martin Beck, 302 W. 45th St. (239-6200).*

Barrymore—Christopher Plummer impersonates the original matinee idol, John Barrymore, in a play by William Luce that re-creates Barrymore's epic performance as Richard III. $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/25/97. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Ann Reinking is suavely slinky with a demureness that oozes sex; Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness. And James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Joel Grey. (Simon: 12/2/96) $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (307-4100). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, now starring Michael Chiklis, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $49.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Booth Theatre, 222 W. 45th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Whoopi Goldberg as a female Pseudolus. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—It's back, after a brief hiatus. A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Olympic gymnast Dominique Dawes joins the cast as cheerleader Patty Simcox, and Joe Piscopo plays D. J. Vince Fontaine. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair,* the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

The Last Night of Ballyhoo—Alfred Uhry's first new play since *Driving Miss Daisy,* set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind.* $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Dixie Carter as the great *monstre sacré* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

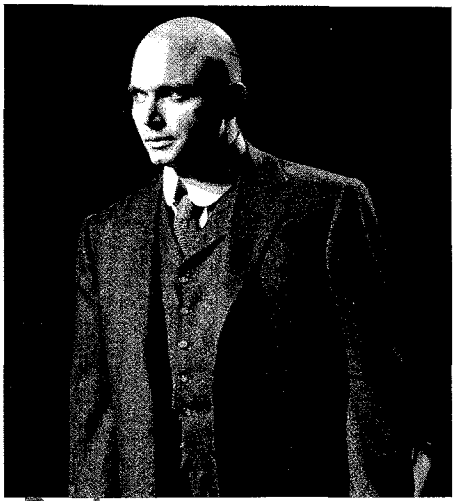
Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea.* For insomniac luxury-lovers of all ages. $40–$75. Thurs. and Fri. at 8, Wed. and Sat. at 2 and 8, Sun. at 2 and 7. Opened 12/18/96. *Broadhurst, 235 W. 44th St. (239-6200).*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Play On!—Songs by Duke Ellington, plot by William Shakespeare (*Twelfth Night*), and a setting in prewar Harlem. Written by Cheryl L. West; conceived and directed by Sheldon Epps. $40–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/20/97. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Photograph by Carol Rosegg.



Previews

Think Unsinkable

Could *Titanic*—the musical, not the miniseries, documentary, or James Cameron blockbuster—actually be *good*? It's hard to believe. But a veteran of surprise hits, Michael Cerveris (a.k.a. Tommy in the Who's *Tommy*) promises that the ultimate disaster has turned into a triumph. "It has everything," he says, looking vaguely piratical with his shaved head and seven earrings. "It has love stories, it has drama and terror—*and* a surprising amount of comedy." Plus a crucial selling point for the *Twister* audience: "You don't have to worry about following the plot, because you know it before you come." With such details taken care of, one is free to follow the human-scale drama of millionaire, immigrant, and stoker as each is swept toward the awesome, if predictable, finale—with all the "big scenic elements rising and tilting," as Cerveris delicately puts it.

The center of the epic drama is Cerveris himself, who plays the *Titanic*'s designer, Thomas Andrews. As the embodiment of the ship, and resident visionary, Andrews gets maximum audience sympathy when his masterpiece sinks. "Andrews is that guy that if he were alive when the pyramids were built, he would have designed the pyramids," says Cerveris. "If he were alive today, he would work at NASA." And yet Andrews's biggest number—aside from the opening paean to the ship herself, "In Every Age"—is the downbeat song "The Blame," in which designer, owner, and captain meet in the sinking radio room to assess the damage. Apparently, the cast and crew developed some serious identification with the wreck: Director Richard Jones decided the real villain was not human incompetence but the iceberg, which the audience never sees. "He said," Cerveris recalls, 'I don't want the murderer to ever appear onstage.' "

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Present Laughter—A clever fellow, this Scott Elliott, but now he has gone too far. The director has taken Noel Coward's sleek, sophisticated comedy and staged it as the crassest farce. Garry Essendine, the fey, egocentric, matinee-idol hero, is doubtless modeled on the author himself, but Coward never fully emerged from the closet. It is not for Elliott to out one of his plays. Here the women are made shriller, sillier, or more predatory than called for, the men more effete, narcissistic, overtly homosexual. Frank Langella does ample justice to Elliott's Essendine: One wonders what he could have done with Coward's. (Simon: 12/2/96) $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/18/96. *Walter Kerr, 219 W. 48th St. (239-6200).*

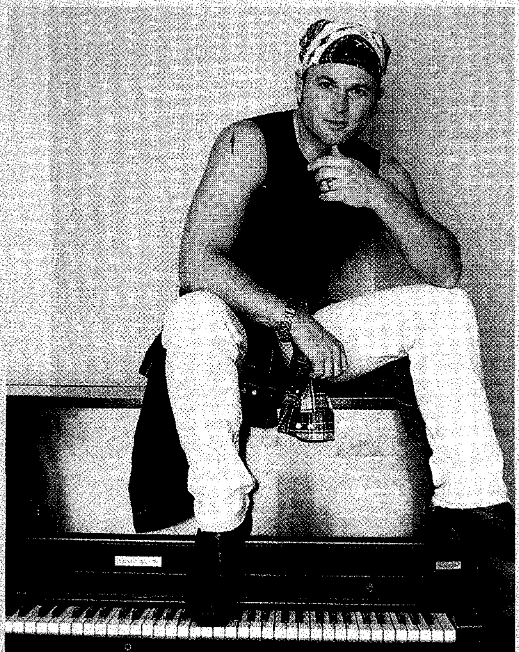
Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Stanley—Circle in the Square returns with this acclaimed London show about English artist Stanley Spencer. Starring Antony Sher, making his New York debut in the title role. $10–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/20/97. *Circle in the Square, 1633 Broadway, at 50th St. (239-6200).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (307-4100). 2 hrs. 45 mins.*

The Young Man From Atlanta—Horton Foote's Pulitzer Prize–winning drama, starring Rip Torn and Shirley Knight. $25–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/27/97. *Longacre Theatre, 220 W. 48th St. (239-6200).*



Previews
Making It

"You're not in Kansas anymore," read the print ads, accompanied by a photo of a high-vamp ruby slipper. Billed as an early eighties Times Square street musical, 'The Life' lacks wizards and flying monkeys, although other Oz qualities—struggle, friendship, a new place like home—abound.

Off Broadway

Previews and Openings

All My Sons—A fiftieth-anniversary production of Arthur Miller's classic, starring John Cullum and directed by Barry Edelstein. $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 5/4 opening. *Laura Pels at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Corn—A country-and-western musical by Charles Ludlam, originally produced in 1972. $30. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. In previews for a 4/15 opening. *Chelsea Playhouse, 125 W. 22nd St. (307-4100).*

Dealer's Choice—Patrick Marber's suspense comedy, set in a small London restaurant and based around a poker game. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 4/8 opening. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

God's Heart—Craig Lucas's latest, starring Amy Brenneman and Julie Kavner, among others, as eight urbanites who form an unlikely connection; directed by Joe Mantello. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. Opened: 4/6/97. *Mitzi E. Newhouse Theater, Lincoln Center (239-6200).*

The Green Heart—Charles Busch and Rusty Magee's new horticultural-themed musical, set in the romantic environs of the potting shed. $30–$45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for a 4/8 opening. *Manhattan Theatre Club, Variety Arts Theatre, 110 Third Ave. (239-6200).*

The Hairy Ape—The Wooster Group presents Eugene O'Neill's expressionist drama. Directed by Elizabeth LeCompte; starring Willem Dafoe. $45–$55. Wed.–Sat. at 8, Sat. at 2, Sun. at 7. Opened: 4/3/97. *Selwyn Theater, 229 W. 42nd St. (239-6200).*

Hate Mail—*Love Letters* with a sarcastic, vaguely sadistic twist, starring Joanna Adler and Joey L. Golden. $25. Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. 4/2–5/4. *Selwyn Theater, 229 W. 42nd St. (239-6200).*

The Invisible Man/The Nightingale and Not the Lark—Two one-act plays by Jennifer Johnston. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 4/13 opening. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

The Joy of Going Somewhere Definite—The world premiere of Quincy Long's meditation on marriage, courtesy three unemployed (but philosophical) loggers. Directed by Atlantic Theater Company co-founder, and Academy Award nominee, William H. Macy. $32. Tues.–Sat. at 8, Sat. at 2, Sun. at 7. Opened: 4/7/97. *Atlantic Theater, 336 W. 20th St. (239-6200).*

My Italy Story—One man's journey from Hoboken to Italy, searching for his roots. Written by Joseph Gallo; starring Daniel Mastrogiorgio. $30. Tues.–Sat. at 7, Sun. at 3.Opened: 3/31/97. *47th St. Theatre, 304 W. 47th St. (265-1086).*

On House—A comic expose of what goes on behind the scrubs in a suburban Catholic hospital. $25. Tues.–Sat. at 8, Sun. at 3 and 7:30.Opened: 4/2/97. *WPA Theatre, 519 W. 23rd St.(206-0523).*

The Plough and the Stars—Sean O'Casey's classic, directed by Charlotte Moore. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. Opened: 4/3/97. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Sympathetic Magic—A new play by Lanford Wilson, centering on a contemporary couple and some difficult life decisions. $40. Tues.–Sat. at 8, Sat. at 2, Sun at 2 and 7. Opens 4/16. *Second Stage Theatre, 2162 Broadway at 76th St. (873-6103).*

Now Playing

Americana—$20. Fri. at 8, Sat. at 8, Sun. at 3. *Theatre East, 211 E. 60th St. (838-9090).*

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. $30. Tues.–Fri. at 8, Sat. at 7 and 9:30, Sun. at 3 and 5:30. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

Bermuda Avenue Triangle—Sex and other scandalous behavior in an exclusive retirement community. By Renee Taylor and Joseph Bologna. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Promenade Theatre, 2162 Broadway, at 76th St.(239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Bunny Bunny—Alan Zweibel's three-character play about his fourteen-year relationship with Gilda Radner. $35–$45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. Opened: 3/23/97. *Lucille Lortel, 121 Christopher St. (239-6200).*

Capitol Steps—A new political musical revue performed by former congressional staff members. $40. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

The Changeling—Theater for a New Audience's second production of the season, a revival of the Jacobean tragicomedy. $35. Tues.–Sat. at 7:30 (at 8 after 2/28), Sat. at 2. Opened: 3/1/97. *Playhouse at St. Clement's Church, 423 W. 46th St. (279-4200).*

Doctor Doctor—An original musical revue by Peter Ekstrom featuring medically minded arias like "Eighty Thousand Orgasms," "I Hope I Never Get," and "It's My Fat." But do they make house calls? $15–$35. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. Opened: 3/26/97. *Players Theatre, 115 MacDougal St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Photograph by Anna Palma.

Previews
On the Waterfront

Its title may sound gritty, but the musical *Steel Pier* is anything but. John Kander, Fred Ebb, and David Thompson's sunny new show revisits the Atlantic City Boardwalk's 1933 heyday, when young lovers lindy-hopped, horses dove, and bathing beauties strutted along the four-mile promenade.

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Mon., Wed.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter, who for decades wielded style-making power from behind her desks at *Harper's Bazaar* and then *Vogue*. A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong. We are granted an hour and three quarters with a fabled *monstre sacré* in her demonic digs as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life; conduct uproarious dialogues with her skeptical French maid, Yvonne, over the intercom; and hobnob telephonically with the luminaries of international society. As sublimely performed by Mary Louise Wilson—whose makeup, utterance, and demeanor fit Vreeland to a tee—this is the highest hilarity, the Everest of camp. Hear Miss Wilson say, "You can't destroy Europe; you can't even nick it," or "We are all allowed a splash of bad taste—no taste is what I am against," and you will feel transported into Thalia's lap. (Simon: 10/14/96.) $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

How I Learned to Drive—Paula Vogel's new coming-of-age tale, starring Mary-Louise Parker and David Morse. Directed by Mark Brokaw. $30. Tues.–Sat. at 8, Sun. at 3 and 7:30. Opened: 3/16/97. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Howard Crabtree's When Pigs Fly—One of 1996's more melancholy theater trends was the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

In-Betweens—A new play by Bryan Goluboff, a love story set in the Bronx. $35. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened: 2/18/97. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Kerouac—A musical based on the Beat poet's life. $20. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. *Theatre East, 211 E. 60th St. (838-8528).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $25–$45. Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2 and 5, Sun. at 3 and 6. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Making Porn—A play about the gay-porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Men on the Verge of a His-Panic Breakdown—Multiple monologues about the gay Hispanic experience written by and starring Felix A. Pire. $30. Tues.–Sat. at 9, Sun. at 5. *47th St. Theatre, 304 W. 47th St. (265-1086).*

Mother Courage—The Eric Bentley/Darius Milhaud adaptation of Bertolt Brecht's *Mother Courage and Her Children*, presented in rotating repertory. $24. Thurs.–Sat. at 8, Sun. at 3. Opened: 1/19/97. Through 5/18. *Bouwerie Lane Theatre, 330 Bowery, at Bond St. (677-0060).*

Minor Demons—Bruce Graham's new play about a big-time lawyer's return to a small town outside Pittsburgh. $40. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7:30. Opened: 3/16/97. *Century Center, 111 E. 15th St. (239-6200).*

Names—A new play by Mark Kemble about the Hollywood "red scare," starring the legendary Tovah Feldshuh. $30. Tues.–Sat. at 8, Sun. at 3 and 7. Through 3/31. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Othello—Set in the Mediterranean Renaissance, starring Abner Genece and Joseph Menino. $24. Thurs.–Sat. at 8, Sun. at 3. Opened: 3/16/97. *Bouwerie Lane Theatre, 330 Bowery, at Bond St. (677-0060).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Psychopathia Sexualis—John Patrick Shanley's fetish comedy, starring Daniel Gerroll, Andrew McCarthy, and Park Overall. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Opened: 2/25/97. *Manhattan Theatre Club's Stage I, City Center, 131 W. 55th St. (581-1212).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stonewall Jackson's House—A new comedy about a young woman who violates racial taboos—political correctness, take that! $35. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Through 4/27. *American Place Theatre, 111 W. 46th St. (239-6200).*

Tap Dogs—An Australian import, a rollicking tap show with a gritty edge. $20–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Opened: 3/16/97. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Tokyo Shock Boys—Japanese vaudeville, with a little Stooges mixed in. $25–$35. Tues.–Thurs. at 8, Fri. at 8 and 10:30, Sat. at 7 and 10, Sun. at 7. Opened: 2/19/97. *Minetta Lane Theatre, 18 Minetta Lane, bet. 6th Ave. and MacDougal St. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Off-Off Broadway

Censored!—A Via Theater piece inspired by the moral majority at the Hays Office in Hollywood, and featuring dance and theater pieces in the style of Fosse, Bennett, and Berkeley. $15. 4/3–4/19 at 8, 4/20 at 5. *Ohio Theater, 66 Wooster St. (388-2976).*

Duel of Angels—Jean Giraudoux's classic play, presented by the Three Pillows Theatre. $12. Thurs. at 7, Fri. and Sat. at 8, Sat. and Sun. at 2. *Irish Arts Center, 553 W. 51st St. (581-4125).*

Eulogy for a Small-Time Thief—Miguel Piñero's new play about street hustlers, starring MTV's Idalis. $12. Weds.–Sun. at 8. Through 4/13. *La Tea Theatre, 107 Suffolk St. (769-6993).*

Gross Indecency—The three trials of Oscar Wilde. $12. Thurs.–Sat. at 8, Sun at 7. Through 4/20. *Greenwich House Theatre, 27 Barrow St. (721-3385).*

The Inferno (A Detective Story)—By Pavol Liska. $10. Thurs.–Sun. at 8. Through 4/13. *Theater for the New City, 155 First Ave., at 10th St. (254-1109).*

The Learned Ladies—Molière's satire of the literary set, performed by students at the Circle in the Square Theatre School. $5. 4/8–4/12, and 4/15–4/19 at 7. *Annex Theatre, Circle in the Square, 1633 Broadway (307-2732).*

Lions and Foxes: The Life of Lucretia Borgia—Passion! Murder! Incest! Lucretia fights for control in Renaissance Italy. $15. Wed.–Sat. at 8, Sun. at 2. Through 5/18. *Theatre at Chelsea Arts, 134 W. 26th St. (924-6862).*

The Little Frieda Mysteries—David and Amy Sedaris's new dysfunctional drama. $15. Thurs.–Sat. at 10, Mon. and Wed. at 8. From 4/3–4/19. *The Club at La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Moscow Beach—Scott Vogel's generous reinterpretation of Chekhov's *Three Sisters*, set in Miami. $12. Tues.–Sat. at 9, Sun. at 5. *Miranda Theatre, 259 W. 30th St. (229-9835).*

The Most Important American Playwright Since Tennessee Williams—A comedy about two playwrights: one on his way down and one who never finds a voice. $12. Wed.–Sat. at 8, Sat. and Sun. at 3. *Judith Anderson Theatre, 422 W. 42nd St. (802-8383).*

Reality Daydreams—One-act comedies by Michael Racanelli, the maître d' at Elaine's. $19.97. Tues.–Sat. at 7:55. *Trilogy Theatre, 341 W. 44th St. (489-1632).*

Savage—Fragments from W. B. Yeats' *Cuchulain* cycle. $12. 4/10–4/13, 4/17–4/20 at 8, 4/13 and 4/20 at 3. *Ontological Theatre at St. Mark's Church, Second Ave. and 10th St. (533-4650).*

Severity's Mistress—The NYU Tisch School's drama department presents Gordon Dahlquist's farce. $10. 4/8–4/12 at 8. *Frederick Loewe Theatre, 721 Broadway, at Waverly Pl. (998-1860).*

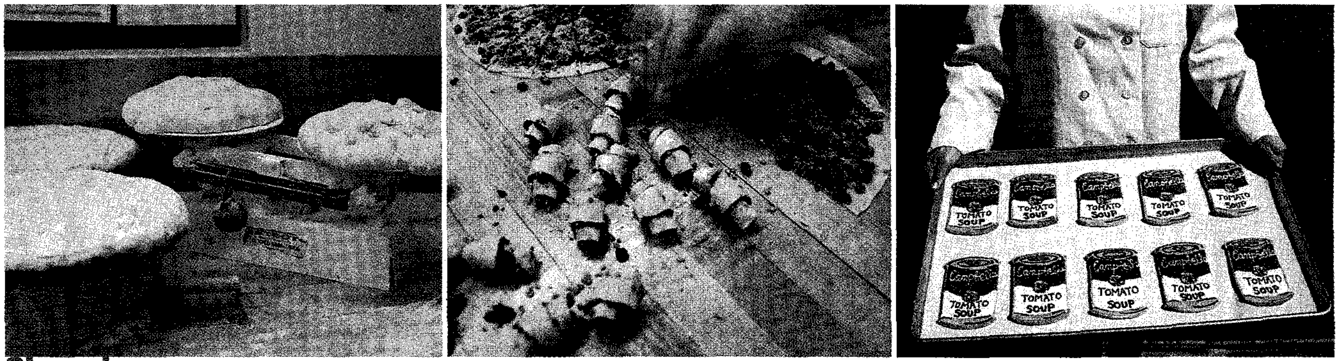
Terra Incognita—An opera for the theater by Maria Irene Fornes and Roberto Sierra. $25. Wed.–Sat. at 8, Sun. at 3. *INTAR Theatre, 420 W. 42nd St. (765-1706).*

Winning—A new play about corporate drive, office politics, and personal integrity by David van Asselt. $55. Wed.–Sat. at 8, Sun. at 3. *Theatre Off Park, 224 Waverly Pl. (627-2556).*

Photograph by Joan Marcus.

restaurants

One-Stop Shopping...San Francisco Treats



Shopping

A Butcher, a Baker, a Rugalach-Maker

On April 10, the long-awaited Chelsea Market finally opens; inside a restored and incredibly cool-looking nineteenth-century Nabisco factory. The space houses production and retail outlets for local brands like Amy's Bread, Grandma's Recipe Rugalach, Ronnybrook Farm Dairy, and the Cleaver Company, plus a wholesale florist, a butcher, and a wine vault straight out of Poe. (75 Ninth Avenue, at 15th Street.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. Try chef Abdul Sebti's seared-tuna salad, pappardelle al funghi, and Kentucky-bourbon steak in a peppercorn sauce. *475 W. Broadway, at Houston St. (533-1933). (M) AE, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Sanzin—This cozy SoHo bistro offers "New York cuisine" with a French twist, which means creative renditions of highly seasoned food. Signature dishes include a creamy semolina pasta with Roquefort and truffle oil, duck breast with saffron noodles, and Valrhona-chocolate-soufflé cake. Regulars congregate at the comfortable mahogany bar. *180 Spring St. (965-0710). (M–E) AE, DC, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Photographs by Kenneth Chen(3).

Real men eating quiche. Ladies drinking straight from the bottle. These days, it's just as accepted as our Cards.

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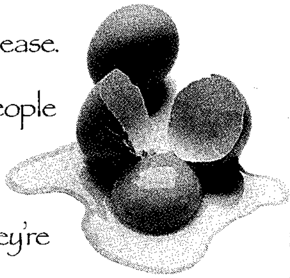

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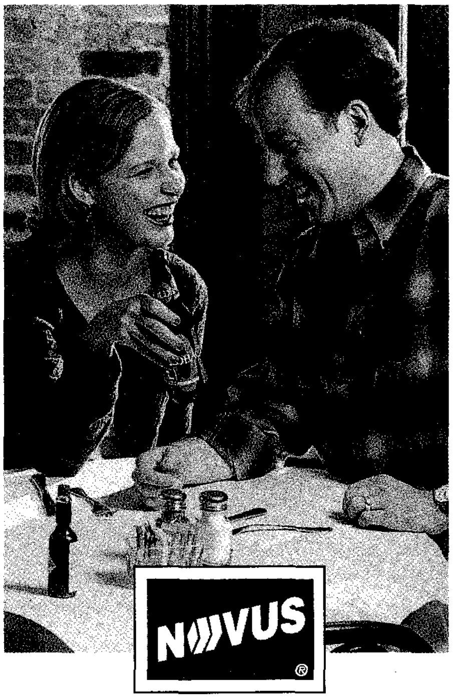

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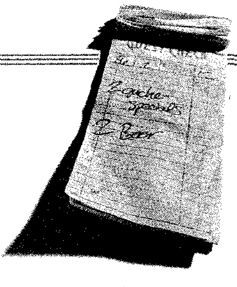

This month's list

Bambou Restaurant
243 E. 14th Street
(212)505-1180

F Stop
28 W. 20th Street
(212)627-7867

Grotta Azzurra
387 Broome Street
(212)925-8775

La Petite Auberge
116 Lexington Avenue
(212)689-5003

Malibu Diner
163 W. 23rd Street
(212)691-1369

The Maxwell Club
22 W. 56th Street
(212)397-8700

Ottomanelli's Café
337 3rd Avenue
(212)532-2929

Sazerac House
533 Hudson Street
(212)989-0313

Toledo
6 E. 36th Street
(212)947-1350

The Vintage Restaurant
753 9th Avenue
(212)581-4655

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Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking*, *Ambrose*, and *Wavertree* moored at the Seaport Museum. *Pier 17, third floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, third floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, promenade level (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; a fireplace increases the coziness quotient. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sazerac House—There's a lot of history in this eighteenth-century landmark building. A Village hangout for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. *533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, TM, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

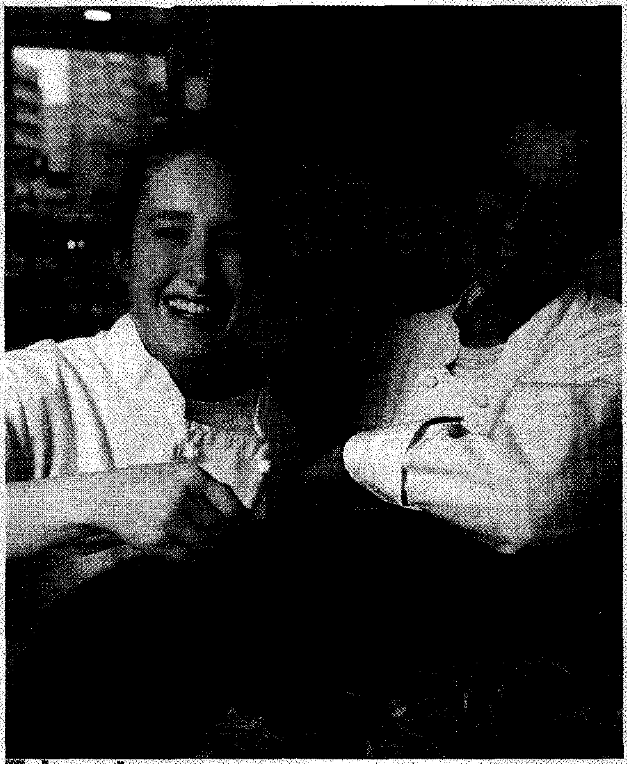
Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's Steakhouse—Celebrity owner Patrick Swayze and partner Bobby Ochs specialize in steaks—sirloin, filet mignon, and porterhouse—at a very affordable $18.50, plus lobster and prime rib. To make for a more peaceful dining experience, the boisterous bar area is partitioned off with cherrywood paneling. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*



Takeout

South Street Soup Kitchen

Seaport Soup Company is the latest—and southernmost—manifestation of the craze that *Seinfeld* sparked. Chef-spouses Dennis Ehrlich and Shelley Grieshaber draw from their pooled experience at places like Cascabel and Gramercy Tavern to concoct spicy sausage and white bean in tomato-ham broth, and sweet-potato-cinnamon, served with the now de rigueur Tom Cat bread and fruit. (76 Fulton Street.)

Photograph by Robert Wright.

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new Gramercy restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The *au courant* Mediterranean menu incorporates homemade pastas and desserts, fish and fresh vegetables. *239 Park Avenue South, nr. 19th St. (254-3583). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

BlackFinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy fare like chicken-and-sausage jambalaya and blackened-shrimp po'boys. *994 Second Ave., nr. 52nd St. (355-6993). (I) AE, DC, DS, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

Domingo—Josefina Howard's foray into Spanish cooking is a homecoming of sorts. Downstairs there's a Castilian-style tapas bar; upstairs, a more traditional dining room with dramatic skylights.

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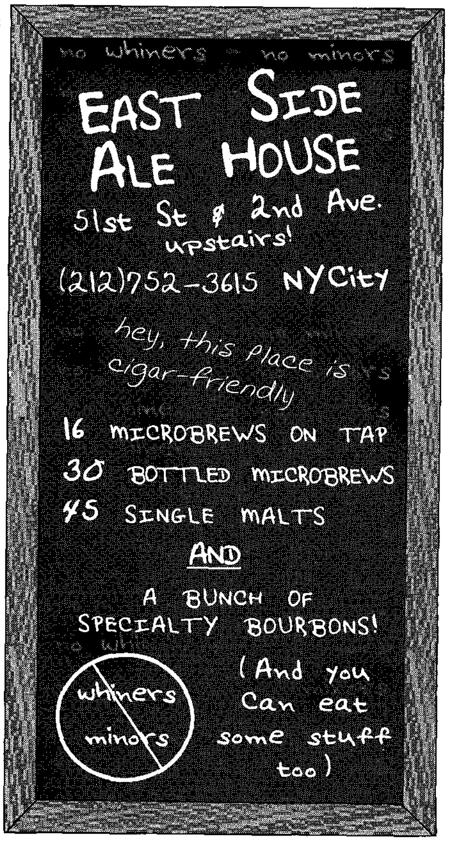
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Drop in for churros y chocolate, or make a full meal of the regional Spanish specialties. *209 E. 49th St. (826-8154). (E) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Il Postino—This elegant midtown Italian restaurant offers an interesting variety of daily specials, focusing on imported and domestic seafood. (Under the same ownership as the much-lauded Scalinatella.) *337 E. 49th St. (688-0033). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-tossing cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

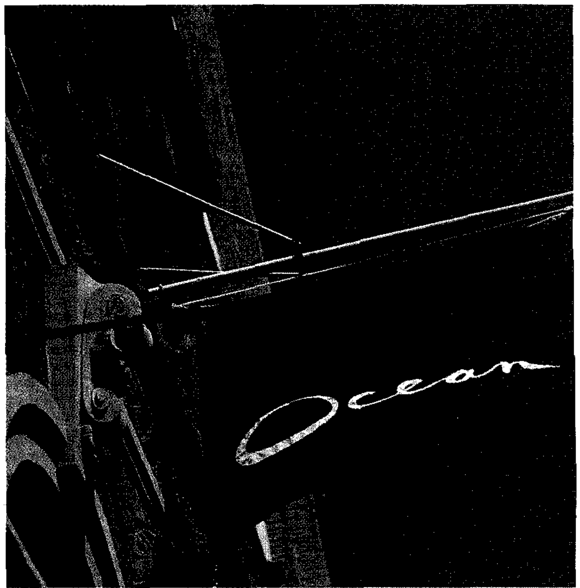
Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Yan Van Van—This convenient pit stop for commuters and midtown office workers offers nouvelle Asian cuisine, with specialties like shabu shabu and barbecue cooked on a unique smoke-free induction-heat table. The brick and stucco design is intended to represent Silk Road culture. Pretheater menu available, and jackets are required for dinner. *Vanderbilt Ave. bet. 43rd St. and 44th Sts. (973-0461). (I–M) AE, DC, DS, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*



Opening
More Fish in the Sea

With his new Ocean, Stephen Hanson hopes to export the success of his Blue Water Grill to the piscatorially deprived Upper West Side. Chef Scott Cohen (Restaurant at the Stanhope, Tatou) will reproduce, with some latitude, the Grill's menu, incorporating his own renditions of lobster fra diavolo and shrimp scampi on linguine. The restaurant is offering preview prices of 25 percent off (excluding alcohol) through Saturday. (384 Columbus Avenue, near 78th Street.)

Photograph by Steven Freeman.

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.96 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

JUdson Grill—*Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. 152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

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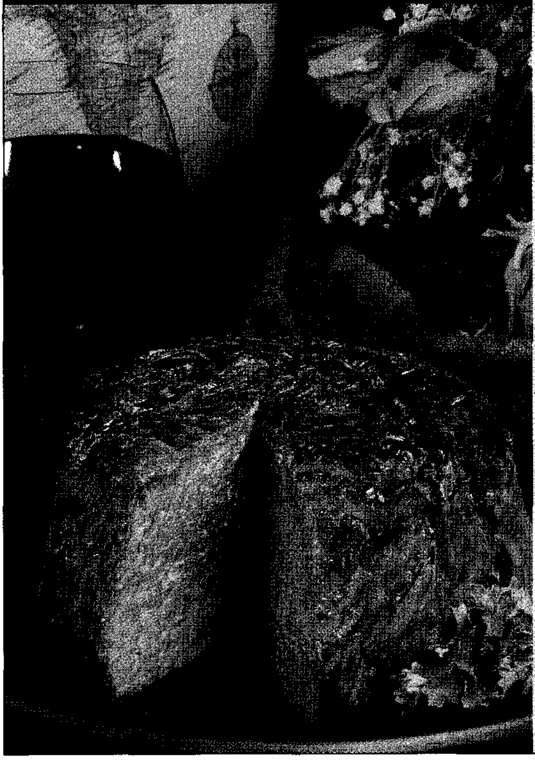
Ruth Fertel

RUTH FERTEL, FOUNDER



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Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria D'Angelo—This casual Italian establishment offers all the usual favorites, from a dozen varieties of pasta to more elaborate creations like shrimp Catalina. Well-situated for for pre- or posttheater dining. *242 W. 56th St. (307-0700). (I–M) AE, DC, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. That, plus chef Waldy Malouf's famous regional cuisine, and spirited updates of the classics. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

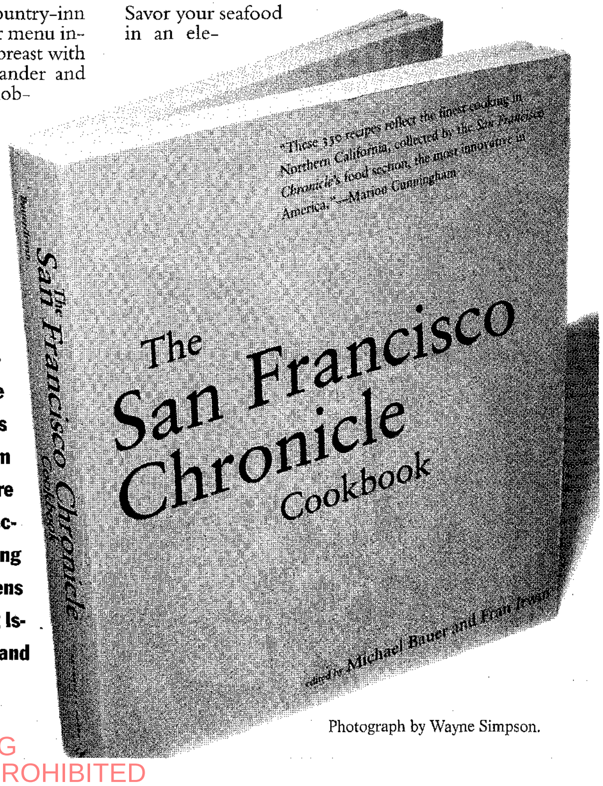
Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an ele-

In Print **The recipes in the new *San Francisco Chronicle Cookbook* (Chronicle Books; $18.95), culled from ten years' worth of the paper's food section, are incontrovertible proof of the Bay Area's supreme cross-cultural status in cuisine. Scattered among recipes from columnists and cookbook authors are contributions from such epicurean meccas as Chez Panisse (salad of string beans, shell beans, and tomatoes), Greens (basmati-and-wild-rice pilaf), Stars (Hog Island oysters and Bolinas crabmeat), and Zuni (roast chicken).**


"These 350 recipes reflect the finest cooking in Northern California, collected by the San Francisco Chronicle's food section, the most innovative in America."—Marion Cunningham
The San Francisco Chronicle Cookbook
edited by Michael Bauer and Fran Irwin
The San Francisco Chronicle Cookbook

Photograph by Wayne Simpson.

gant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like grilled swordfish with basil mashed potatoes and pan-roasted Moroccan crusted salmon. For postprandial excitement, rent a rowboat or a gondola. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Cafe Pierre—The next best thing to room service is this warm, intimate dining room. Serving contemporary French cuisine, this is the perfect elegant spot to enjoy good food and discreet conversation. Plus piano entertainment, starting at nine Tuesday through Saturday. *2 E. 61st St., in the Hotel Pierre (940-8195). (E) AE, CB, DC, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place

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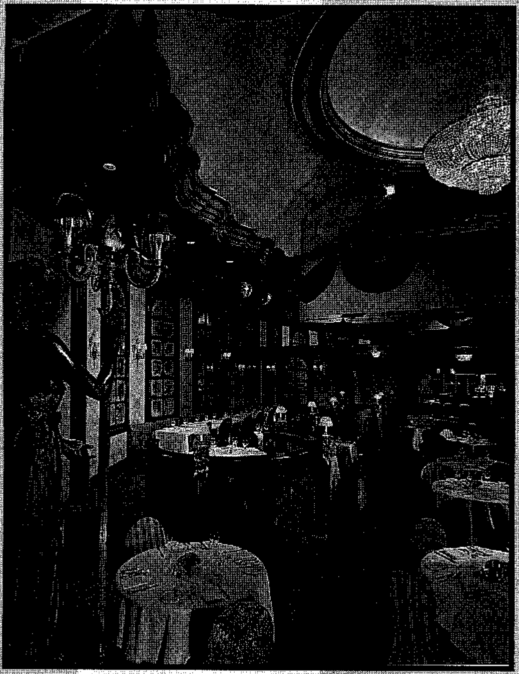

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for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Bronx

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

nightlife

Bush...Cheetah...Chris Rock

Concerts

Bush—Kurt Cobain may no longer be with us, but through Bush singer-guitarist Gavin Rossdale, his sound lives on, albeit in a thoroughly diluted form. Where Cobain's impressionistic lyrical meandering evoked alienation, rage, and fragility, Rossdale's attempts at meaningfully sidelong surrealism miss the boat on the "meaningful" bit. The quartet's music, while equally worshipful of northwesterners like Nirvana and Pearl Jam, does pack a visceral wallop. With Veruca Salt. 4/13 at 7:30 P.M. *Continental Arena, East Rutherford, N.J.* 4/14 at 7:30 P.M. *Madison Square Garden, Seventh Avenue at 33rd Street. (307-7171). $27.50.*

Celine Dion—You've gotta hand it to Canadian singers: When they're big, they're *big*. First Bryan Adams had his early-nineties run of film-soundtrack hits, and now the Francophone Dion has kept the neighbors in the South in a languorous rapture all summer, with hit after soft-rockin' hit off *Falling Into You*. Feel the mellow magic 4/12 at 8 P.M. *Madison Square Garden. (307-7171). $35.00–$50.00.*

"Jazz Explosion '97"—Contemporary urban Quiet Storm jazz lives, as Rachelle Ferrell, George Duke, Jonathan Butler, and Kirk Whalum do the honors. 4/12 at 8 P.M. *The Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $35–$47.*

Barry Manilow—The "Copa Cabana" man, in support of his recent album, *The Summer of '78*. 4/16–4/20 at 8 P.M. *Radio City Music Hall, 1260 Avenue of the Americas, at 50th St. (307-7171). $32–$52.*

Jay McShann—Talk about a track record: McShann not only played *with* Charlie Parker in the forties, Bird was actually the pianist's sideman in his big band. The Kansas City stalwart, now over 80 years old, still rocks audiences with his thunderous solo boogie-woogie and blues. 4/11 at 8 P.M. *Kaplan Penthouse, 165 W. 65th St., tenth fl. (721-6500). $35.*

John Mellencamp—Is it just us, or was this guy *much* cooler when he was still named after a big cat? With Amanda Marshall and the Why Store. 4/12–4/15 at 8 P.M. *The Theater at Madison Square Garden. (307-7171). $50–$65.*

Chris Rock—The screamingly funny *Saturday Night Live* alum. See essay, next page. 4/12 at 7:30 P.M. *Radio City Music Hall. $29.50–$42.*

"Sisters of the Sixties"—In last year's "Twentieth Century Pop," Darlene Love shone on renditions of sixties staples like "Gimme Shelter." Now, with Lesley Gore, Mary Wilson, and Beverly Lee, she partakes in a revue of hits by the era's fantastic and underrated girl-groups. Right on! 4/11 at 8 P.M. *Town Hall, 123 W. 43rd St. (307-7171). $15–$25.*

Tsugaru Shamisen Troupe—Folk music and dance of northern Japan. 4/11 at 8 P.M. *Symphony Space, 2537 Broadway, at 95th St. (545-7536). $18.*

Clubland

Arlene Grocery—The Lower East Side's newish, hip-ish, and appealingly inexpensive (okay, free) rock and folk venue. 4/8: Holly Palmer; Sean Thompson; James Vidos; Joy Askew. 4/9: Blueberry Spy. 4/10: Whammo; Mommy; Larry Loftin. 4/15: Hamell on Trial; Lo Gallocia; Joy Askew. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 4/10: "A Night of Reckoning," featuring Dead Reckoning records recording artists Kieran Kane, Kevin Welch, Mike Henderson, Harry Stinson, Fats Kaplin, Tammy Rogers, and Alison Prestwood. 4/11: DFA; Kenny Kosek Band. 4/12: "Battle of the Blues, Round 2." Al Kooper's Rekooperators take on the Coco Montoya Band. 4/13–4/14: Johnny Winter Band. 4/15: Greg Brown; Kate Campbell. *15 W. 4th St. (228-7880).*

Bowlmor Lanes—Monday nights, club promoter Matt de Matt transforms one of the city's two remaining bowling alleys into a weird and spooky circus for "Night Strike." The 10 P.M.–to–4 A.M. event features a number of attractions (jungle D.J., go-go dancer, roller-skating waitress), but the main draw, hands down, is "glow-in-the-dark bowling" (the pins, balls, and shoelaces are the luminescent objects in question). The most hilarious nighttime entertainment concept we've heard of in years. *110 University Pl. (874-8155).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 4/9: Fraggle Rock East presents Miss Guy & the Toilet Boys. 4/10: Vibrolush. 4/11: Modest Mouse; A Don Piper Situation. 4/12: Marshall Crenshaw and the Dictators co-headline a benefit for 2A bartender Tom Clark. Other guests include Patti Smith and Jim Carroll. Arrive early to support this worthy cause. 4/13–4/14: Elliott Smith, the singer and guitarist for the band Heatmiser, is actually far more moving and effective as a solo performer. His newest album, *either/or*, finds his sensitive acoustic-pop inventions in fine form, as he tosses in the occasional Beatlesy moment to keep listeners on their toes. With Birddog. *169 Ave. A, at 11th St. (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 4/10: Ernie Williams & the Wildcats. 4/11–4/12: Lonnie Brooks; Ernie Williams. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's, uh, cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 4/8: 30 Amp Fuse. 4/10: Fluffy. *15 St. Marks Pl. (674-7959).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 4/8: Us3. 4/10–4/12: The Radiators, acoustic. 4/14: Dick Dale. 4/15: The Samples. 4/16: Fountains of Wayne; Sloan. *17 Irving Pl. (777-6800).*

Competition
Rock for (Multiple) Choice

The geeks shall inherit the earth, or at least a hundred CDs and a jukebox, thanks to the record label Rhino and its comprehensive music-literacy contest, "Geekus Musicus Maximus." The hourlong, 300-question SAT-style exam will be given simultaneously at Tower Records in L.A., on the Web, and at the Tower near Lincoln Center on April 27. Register by calling 1-888-846-3848, or by visiting www.rhino.com, before April 17.

Illustration by Mark Matcho.

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 4/8–4/12: John Lurie & the Lounge Lizards. 4/13: "New York Tuba Experience: A Tribute to Bill Barber, Don Butterfield, and Ray Draper," featuring Bob Stewart, Howard Johnson, Toby Hanks, the New York Tuba Quartet, and others. 4/14: Mac's Smokin' Section with Lester Bowie; Cornelius Claudio Kreusch's Black Mud Sound with Will Calhoun. 4/15: Lisa Germano; Melissa Ferrick. 4/16–4/17: Andy Statman Quartet, "Music of the Jewish Mystics." *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 4/8: Jennifer Jackson. 4/9: Art Alexakis of Everclear. 4/10: Nuno Bettencourt; Kristin Barry. 4/13: Lisa Cornelio; Grow; Todd Dorman. 4/16: Ditch-croaker; 44. *217 E. Houston St. (260-4700).*

New Music Cafe—Within spitting distance of the Holland Tunnel, this middlebrow TriBeCa hang serves up more than its share of jammy, Dead-indebted sounds. Thursdays are an exception, when the jammy, P-Funk-indebted sounds of Giant Step take over. 4/15: DJ Ben Watt, of Everything But the Girl spins. *380 Canal St., at West Broadway. (941-1019).*

Rodeo Bar—Dale Watson, a genuine East Texas honky-tonker, who keeps the spirit of Merle Haggard alive and well with his odes to truckers, truckstops, and the coffee that the former buy at the latter, blows into Kips Bay, 4/9. 4/10: The Health & Happiness Show. *375 Third Ave. at 27th St. (683-6500).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 4/8: Born Jamaicans. 4/9: Hassan Hakmoun and DJ Spooky. 4/11: AZA; Dede St. Prix. 4/12: Dede St. Prix. 4/13: New York Tango Trio (free lessons from 6 to 7 P.M.). 4/14: All-female Japanese Salsa phenomenon Son Reinas. 4/15: Yami Bolo; Jah Faith. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. 4/9: Richard Belzer. 4/11–4/12: The Tony Corbiscello Big Band. 4/13–4/14: Fiona Apple; Morcheeba. *240 W. 47th St. (921-1940).*

Tramps—In the twenties, the New Amsterdam Musical Association served as an informal union for black musicians not welcome in the regular local. Though its original purpose quickly faded, NAMA's West Harlem headquarters remained a kind of clubhouse for jazz talent large and small. The Association still owns the brownstone, but with fewer than a dozen dues-paying members, it can't afford repairs on the building, which houses such treasures as a piano that once belonged to Jelly Roll Morton. In response, Seleno Clarke, David O'Rourke, and the Next Legacy Orchestra play a benefit fund-raiser show here, 4/14. 4/12: Sonny Rollins (sold out). *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 4/9: The Last Poets. 4/10: Skunk Anansie; The Piamenta Band. 4/11: Greyboy All-Stars; Reuben Wilson. 4/12: Joe Gallant & His Illuminati Big Band play the music of the Grateful Dead; Gordon Stone Trio. 4/13: "Skarmageddon 3." Buford O'Sullivan Experience; Hot Stove Jimmy. 4/14: Todos Tus Muertos; Bay of Pigs. 4/16: Mad Professor & the Robotiks Band. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. 4/8: Judi Silvano Group, featuring Joe Lovano. 4/9–4/10: Eddie Daniels Quintet. 4/11–4/13: Billy Harper Quintet. 4/14: Toshiko Akiyoshi Jazz Orchestra. *315 W. 44th St., bet. Eighth and Ninth Aves. (581-3080).*

Blue Note—With first-rate sound and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. 4/8–4/13: Elvin Jones Reunion Band, with Frank Foster, Sonny Fortune, and Delfeayo Marsalis. 4/14: Jean Michel Pilc Trio. 4/15–4/20: McCoy Tyner Big Band. Sets at 9 and 11:30 P.M. *131 W. 3rd St. (475-8592).*

Iridium Room—Watching Clark Terry and Harry "Sweets" Edison play a gig together is like watching a nice-guy contest. The septuagenarian trumpeters, both of whom came up in Count Basie's orchestra, exude a warmth, wit, and vitality unmatched in the jazz world. It's also akin to a sweet-tone competition, as each musician summons richer and richer sounds from his instrument. And if you're lucky, "Sweets" will reminisce about the (unrequited) crush on Billie Holiday he nursed through their days together with Basie. They play 4/8–4/13. 4/15–4/20: George Howard. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay what you wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. While no amount of imagination can render the institutional, linoleum-tile decor any more inviting than your average mass feed-trough, the concept *is* fairly happening. 4/11: Jamie Baum group. *11 W. 53rd St. (708-0480).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, the Jason Lindner Big Band. Tuesdays, "Human Feel," featuring Kurt Rosenwinkle. Wednesdays, the Sam Yahel Organ Quartet, featuring Eric Davis. Thurs.–Sun., shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

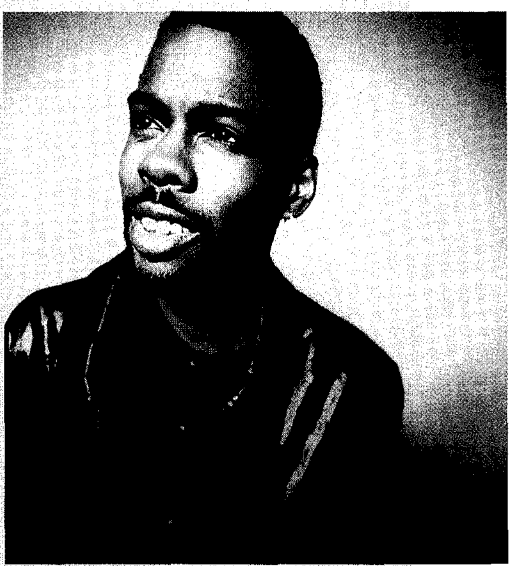
Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. 4/8–4/13: Craig Handy Quartet. 4/15–4/20: Jane Ira Bloom Quartet. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Gate—Jazz and swing dancing nightly, from 10 P.M. to 2:30 A.M. Every Wednesday starting 4/9: Roy Gerson Quartet. 4/10: Derrick Gardner Sextet. 4/11–4/12: Gordon Edwards' *Stuff!*. $10 cover; two-drink minimum. *240 W. 52nd St. (307-5252).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Al-

Talent

Rock in a Hard Place



'Okay, you're a schoolteacher,' " says Chris Rock, going into the type of sitcom pitch he's been ducking lately. " 'And you bring a *hip-hop* sensibility to a *private school!*' *STOP IT!*' Such is the price of stardom. Three years past *Saturday Night Live,* the 31-year-old Brooklynite has his own HBO talk show; has just released a new comedy album, *Roll With the New;* and is midway through a sold-out stand-up tour of theaters nationwide (at Radio City Music Hall, April 12). But the more the wired and toothsome comic rises, the more he discovers what a glass ceiling of inanity Hollywood can place over smart and quirky humor. Rock has often been marginalized in his career, and jokes that at every job he's held, he's been the guy that unloaded the truck or cleaned up the vomit—"even at *Saturday Night Live,*" he says. "Just kidding." While he's currently—and, thus far, fruitlessly—seeking a suitable film to star in, he concedes "if Arnold thinks I'm funny, hey, I'll take two lines; if Bruce Willis wants a sidekick, I wouldn't run from that, either." But the real hurdle facing Rock may actually be of his own creation. Worthy as he is of his own movie, and funny as *Roll With the New*'s blend of sketch and stand-up material is, neither can hold a candle to Rock's wickedly biting live act, which defies transfer from stage to buddy film or action pic. As a monologuist, he has peerless pacing and timing, homing in with telepathic canniness on jokes the audience seems to relish and backing almost imperceptibly out of the ones that risk losing onlookers. The delivery, he says, is part Baptist minister (his grandfather preached at Brooklyn's Crossroads Baptist Church) and part generic old man: "I've got real old-black-man timing," he says. "Just think of some old brother, like, in a barbershop." As for his frequent cracks about "ignorance," it's Rock's peeve No. 1. Having dropped out of a Bed-Stuy high school at 16, earning a GED instead, Rock says that he always thinks he's the dumbest guy in the room. "I'm the guy who couldn't graduate from Boys' High," he says. "So if *I* know something's dumb, it's *really* dumb." ETHAN SMITH

Photograph by Alison Dyer.

gonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 4/8–4/13: David Sanchez Quintet. 4/15–4/20: Wessell Anderson Quintet. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night. Tuesdays: Eric Deskin hosts "Premium Smoke," a night of—no joke—cigars and comedy. Wednesdays: "Women of Comedy." Thursdays: "Chupacabra Night," with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Catch a Rising Star—The high-class variety showplace is in the process of broadening its focus from straight stand-up to a mix of sketch and alternative comedy, theater, and musical performances. Visitors to the Catch Bar & Grill can view all of the above at "The Loft," a stage set as a N.Y.C. apartment. Mondays, "Monday Night Fool's Ball," a stand-up, sketch, and music revue. Tuesdays are new-talent nights. Every Thursday: "The Miss Alphabet City Beauty Pageant and Spelling Bee." Shows Mon. and Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 West 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 4/7–4/13: Ray Romano; Mitch Fatel; Dave Attell; Ian Bagg; Joe Mulligan. Shows Fri. at 9 and 11 P.M.; Sat. at 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun.–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 4/7–4/13: Ben Creed; Lenny Varnedoe; Jim Norton. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3300 square feet, palatial comedy spot in the Flatiron district. 4/11–4/12: Wally Collins; Sue Costello; Paul Mercurio; Eric Kornfeld. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri. and Sat., $8 on weeknights. *34 West 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 4/11–4/12: Billy Jaye; Paul Michael Mercurio; Andres Fernandez; Louis CK. Sun.–Thurs. at 7; Fri. at 7, 9, and 11:30 P.M.; Sat. at 7, 9:30, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—4/8–5/3: The gifted, subtle, and engaging singer Weslia Whitfield's "Teach Me Tonight: Songs of Sammy Cahn and Others." Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $35; $15 minimum. *59 W. 44th St. (840-6800, extension 154).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder to bolder), is the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Barbara Cook presides. Tues.–Sat. at 8:45 and 10:45 P.M. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Dutch Weisman's "Sinners"—A spectacularly un-p.c., quaintly anti-family-values replacement for Weisman's un-p.c., anti-family-values "Winter Follies." Like the previous revue, "Sinners" is replete with showgirls, high living, and low comedy. Wednesday and Thursday at 9 P.M.; Friday and Saturday at 11, with live music and dancing after the show. *108 W. 18th St. (645-7045). $30.*

Eighty-Eight's—4/12: Steven Kowalczyk. $12, with a two-drink minimum. *228 W. 10th St. (924-0088).*

Maxim's—Midtown's monument to hefty art-nouveau interior design and hefty French-bistro fare. Every Monday, Maxim's national talent search. 4/10–4/12: Gloria Lynne. 4/13: Judy Barnett and Her Septet. $20–$30 cover. *680 Madison Ave., bet. 61st and 62nd Sts. (751-5111).*

Rainbow and Stars—4/15–5/10: Karen Akers. Sunday nights, Rainbow hosts a rotating lineup of songwriters. 4/13: Irving Burgie. $25 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Ed Sullivan's—Tucked practically inside the Ed Sullivan Theater, the old-man bar turned chichi dining spot offers swing jazz nightly and a waiter who looks just like the place's namesake. Tuesdays and Wednesdays in April: The Ed Swanston Trio. Thursdays: The Ed Swanston Trio. Every Friday, Sullivan's is home to the Harlem All-Stars. 4/12: The Flipped Fedoras. 4/19: The Blues Jumpers. 4/26: Groove Culture. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet. 53rd and 54th Sts. (541-1697).*

Bars

Ciel Rouge—If you can get a table, you're in luck: The extensive and perfectly executed drink selection, the Second Empire décor (which includes a paint job that matches the moniker), and the French-café-style entertainment all make Ciel Rouge the perfect setting to pass a winter evening. If you get stuck standing at the bar, though, the half-Euro-trash, half-reverse-slumming-downtowner crowd might be a bringdown. *176 Seventh Ave., bet. 20th and 21st Sts. (929-5542).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

The View Lounge—What can you say about a rotating bar hundreds of feet above Times Square? In spite of—or because of—its utterly impersonal ambience, it's a classic, and well worth the exorbitantly high prices. One of the rare venues where motion sickness may set in before you catch a cab home. *Marriott Marquis, 1535 Broadway, at 45th St., forty-eighth floor (398-1900).*

Ground Rules:
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Opening
Ultralounge

After a three-month, $1 million renovation, the excruciatingly swank Cheetah is now open on the site of the old Sound Factory (12 West 21st Street; 206-7770). Don't be daunted by the suede-covered walls, $25 single-malts, or Macanudos on the tobacco menu. "Anyone who wants to have a good time and has $100 to spend will feel welcome," says owner Robert Shalom. Thanks.

Photograph by Steven Freeman.

the mix

Antiquarian Book Fair...300 Years of Handbags

Radio Highlights

Casper Citron—4/12 at 10 P.M.: Isadore Rosenfeld, M.D., on her book *Guide to Alternative Medicine;* Charles Nelson Reilly, prolific actor and writer, talks about directing *The Gin Game;* Paul Loeb and Suzanne Hlavacek on their *Revolutionary Approach to Teaching and Understanding Your Dog in Just a Few Hours;* Jerry O'Connell, a passionate devotee of Haiti. WOR, 710 AM.

Symphony Hall—Weeknights at 8. 4/9: Liszt's *Hungarian Rhapsody No. 3,* Brahms's Symphony No. 4 in E. 4/10: Weber's *Abu Hassan: Overture,* Beethoven's Symphony No. 3 in E. 4/11: Wagenaar's *Cyrano de Bergerac,* Schubert's Symphony No. 6 in C. 4/14: Mozart's Symphony No. 31 in D, Elgar's Cello Concerto in E. 4/15: Rossini's *Il Signor Bruschino,* Dvořák's Symphony No. 9 in E. 4/16: Beethoven's *Egmont,* Op. 84, Mendelssohn's Symphony No. 3 in A. WQXR, 96.3 FM.

Texaco–Metropolitan Opera—4/12 at 12:30: *Die Walküre.* Hildegard Behrens, Deborah Voight, Hanna Schwarz, Placido Domingo, James Morris, and John Macurdy with the Metropolitan Opera Orchestra and Chorus. James Levine conducts. WQXR, 96.3 FM.

The Cadillac Sunday Night Opera House—4/13 at 8 P.M.: Lully's *Armida.* Nimet Habachy hosts.

New York & Company—4/8: Robert Kuttner on *Everything for Sale;* David Leavitt on *Arkansas;* Olympic fencer Peter Westbrook on *Harnessing Anger.* 4/9: Tom Bower, author of *Nazi Gold;* Carolyn Heilbrun details *The Last Gift of Time.* 4/10: CNN Hong Kong bureau chief Mike Chinoy on his book *China Live;* Diana Rigg on her role in the "Masterpiece Theater" production of *Rebecca.* 4/11: Peter Bogdanovich on his conversations with everyone from Hitchcock to Lumet, collected in *Who the Devil Made It;* David Zucchino on his book *Myth of the Welfare Queen.* Weekdays at noon. WNYC, 820 AM/93.9 FM.

Selected Shorts—4/12 at 8 P.M. (on 93.9 FM) & 4/13 at 1 P.M. (on 820 AM): *Cape Cod Evening,* by Ann Beattie, read by Mary Beth Hurt; *Sun in an Empty Room,* by John Hollander, read by Isaiah Sheffer; *Dusk,* by James Salter, read by John Shea; *From Moss-Light to Hopper With Love,* by Tess Gallagher, read by Mary Beth Hurt; *Hitchhiker,* by Galway Kinnell, read by John Shea. WNYC, 820 AM/93.9 FM.

The Written Word

Robert Bly—4/8 at 7: Reading from *The Morning Poems.* Sufi Books, 227 West Broadway (334-5212); $7.

David Leavitt—4/8 at 7: Reading from *Arkansas.* A Different Light, 151 W. 19th St. (420-5840); free.

Orhan Pamuk—4/9 at 6: Reading from *The New Life.* PEN American Center, 568 Broadway, fourth floor (334-1660); free.

Andrew Sullivan—4/14 at 7: Reading from *For Better or Worse: Same-Sex Marriage, Pro and Con, A Reader.* A Different Light, 151 W. 19th St. (420-5840); free.

Hilton Als—4/8 at 7: Reading from *The Women.* Lesbian and Gay Community Services Center, 208 W. 13th St. (620-7310); $3.

Group Reading from *Things Shaped in Passing: More Poets for Life Writing From the AIDS Pandemic*—4/10 at 7: A Different Light, 151 W. 19th St. (420-5840); free.

Harryette Mullen and Bob Perelman—4/14 at 7:30: Poetry-reading series. Dia Center for the Arts, 548 W. 22nd St. (989-5566); $5.

Tribute to Edwin Denby—4/9 at 9: A thirtieth-anniversary benefit for The Poetry Project. St. Mark's Church, 131 E. 10th St. (674-0910); $20.

1997 PEN Prison Writing Awards Ceremony—4/13 at 2: Readings by Jessica Hagedorn, Wesley Brown, Jack Agueros, and others. Poetry Project, St. Mark's Church, 131 E. 10th St. (674 0910); $7.

Jeanette Winterson—4/10 at 7:30: Reading from *Gut Symmetries.* The New School for Social Research's Tishman Auditorium, 66 W. 12th St. (229-5488); $5.

Stephen Bachelor and Mark Epstein—4/13 at 7: Biblio's, 317 Church St. (334-6990); free.

Susan Mitchell and Harriette Levin—4/10 at 8: James Room, Barnard College, 117th St. & Broadway (854-2116); free.

Selected Shorts: Rites of Passage—4/9 at 6:30: Readings from the work of Doris Lessing, Ernest Hemingway, and Frank O'Connor. Symphony Space, 2537 Broadway (864-5400); $16.

Susan Dworkin and Melanie Rae Thon—4/8 at 8: National Arts Club, 15 Gramercy Park South (475-3424); free.

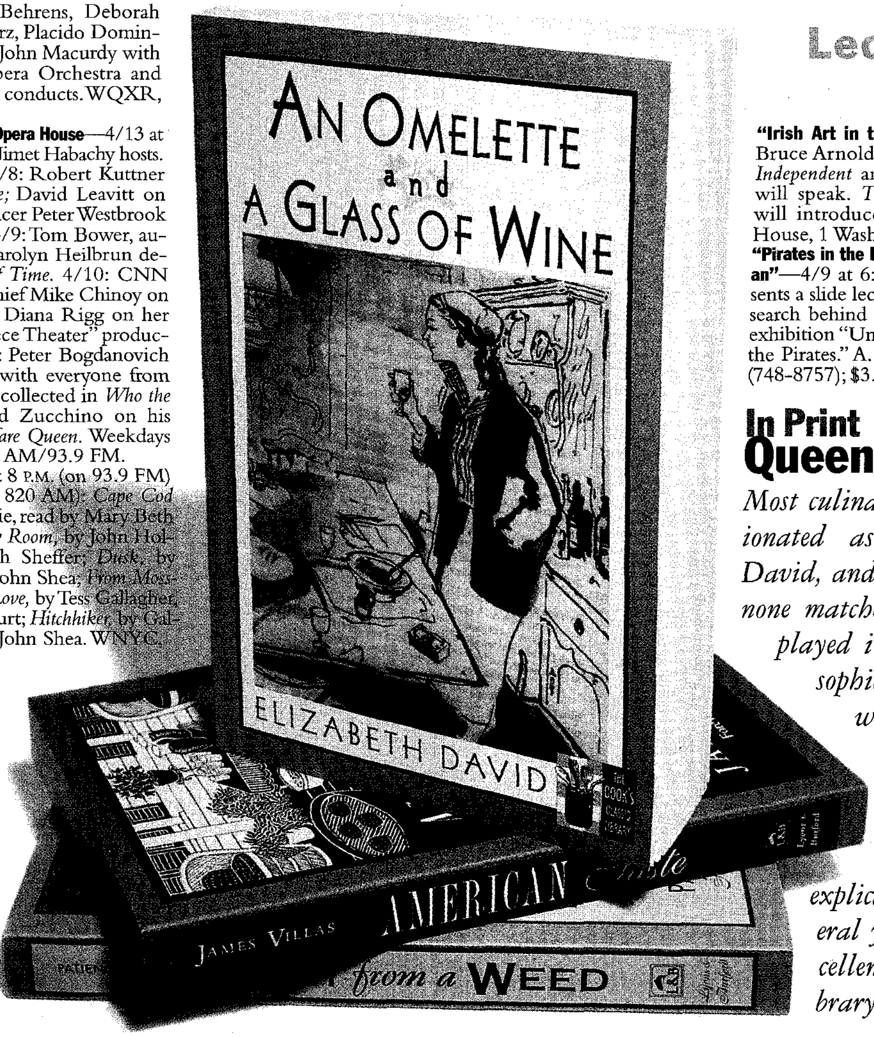
Ann-Marie MacDonald—4/14 at 7:30: Reading from his first collection of stories, *Fall on Your Knees.* Barnes & Noble, 4 Astor Pl. (420-1322); free.

Discover/*The Nation* 1997 Contest Winners—4/14 at 8:15: At the Unterburg Poetry Center, 92nd Street Y, 1395 Lexington Ave. (415-5760); $8.

Lectures and Panels

"Irish Art in the 20th Century"—4/17 at 7: Bruce Arnold, the literary editor of the *Irish Independent* and author of fourteen books, will speak. *The New Yorker*'s Brendan Gill will introduce. NYU's Glucksman Ireland House, 1 Washington Mews (998-3950); $5.

"Pirates in the Painter's Eye: The Artist as Historian"—4/9 at 6: Artist William Gilkerson presents a slide lecture and gallery tour on the research behind his watercolors featured in the exhibition "Under the Black Flag: Life Among the Pirates." A. A. Low Building, 171 John St. (748-8757); $3.



Photograph by Wayne Simpson.

In Print

Queen Elizabeth

Most culinary writers are as opinionated as the late Elizabeth David, and some are as witty. But none matches the intelligence displayed in her bracingly philosophical cookbooks; David was a (British) national treasure. This month, Lyons & Burford reissues 'An Omelette and a Glass of Wine' (inexplicably out of print for several years) as part of its excellent "Cook's Classic Library" series. ($14.95.)

"Drawing From the Source: Miriam, Women's Creativity, and New Ritual"—4/16 at 6:15: A moderated discussion by the artists participating in an exhibition with the same title. At the Hebrew Union College–Jewish Institute of Religion, 1 West 4th St. (674-5300); free.

Eric Drooker: Picture Show—4/11 at 10:30 P.M.: Painter and storyteller Drooker presents a musical slide lecture about his use of art as a political weapon. *FLOOD! A Novel in Pictures; Illuminated Poems* (his collaboration with Allen Ginsberg); and the forthcoming *Street Posters & Ballads of the Lower East Side* will be projected with live music and commentary. The Poetry Project at St. Mark's Church, 131 E. 10th St., at Second Ave. Call 674-0910 for more information; $7, $4 students.

Events

The Sixties Show: Rock, Pop & Peace—4/11 through 4/13 from 6 to 10 P.M. on Friday; noon to 7 P.M. on Saturday; and noon to 6 P.M. on Sunday: A show, sale, and party featuring 65 dealers celebrating the music, art, and design of the flower children. The Gramercy Park Armory, 26th St. and Lexington Ave. (255-0020); $35 on Friday night, $10 on Saturday and Sunday.

37th Annual New York Antiquarian Book Fair—4/17–4/20 from 4:30 to 9 P.M. on Thursday, noon to 9 P.M. on Friday; 11 A.M. to 7 P.M. on Saturday, and 11 A.M. to 5 P.M. on Sunday: Featuring 174 exhibitors from around the globe. The Park Avenue Armory, Park Ave. at 67th St. (777-5218); $10.

Spring Antiquarian Book Fair—4/16–4/19: Collectors and browsers will find the finest in rare and unusual books, including first editions. Metropolitan Pavilion, 110 W. 19th St. (463-0200); $5.

Tours

Downtown: Broad Street and Its Environs—4/8 at 12:30: Visit this region of diverse architecture and rich history. Meet at the steps of the Customs House at the Foot of Bowling Green (935-3960); $10.

The Annual Pre-Passover Jewish Lower East Side Tour—4/13 at 1: See what was once the largest Jewish community in the world. Meet at the southeast corner of Essex and Delancey Streets. Call 439-1090 for more information; $9.

Brooklyn Dodger/Jackie Robinson Walking Tour—4/12 and 4/13 at 1: Celebrate the life of Jackie Robinson and the fiftieth anniversary of the breaking of the color barrier, and see Dodger haunts and homes in Brooklyn Heights. Reservations required. Call 465-3331; $12.

Benefits

Printmaking Workshop Exhibition and Silent Auction—4/2 at 6: This event will benefit the Printmaking Workshop, a studio that gives artists from across the globe the resources to make prints. At the Leo Castelli Gallery, 578 Broadway, third floor. For further information, please call 941-9855.

The Jewish Board of Family and Children's Services' 105th-Anniversary Gala—5/6 at 6:30: A black-tie dinner and program to benefit the organization's more than 120 programs, which service over 50,000 New Yorkers. At the Pierre Hotel, 2 E. 61st St. (632-4714); $1,800, $1,000, $500.

The New Museum of Contemporary Art's Twentieth-Anniversary Spring Benefit Auction—5/4 at 5:30: A champagne-and-cocktail reception in the museum's gallery, followed by the live auction and dinner dance from 8 P.M. to midnight. Madonna is honorary chair of this event. At the New Museum of Contemporary Art, 583 Broadway (219-1222). Tables are $20,000, $10,000, $5,000, and $4,000; seats are $1,000, $500, and $400.

Exhibitions

The New Baroque: Early Dance Re-creations and Inspirations—Through 5/10: Twentieth-century encounters with Baroque dance and music, prints and illustrations of seventeenth- and eighteenth-century dance, and documentation of contemporary works. At the Dance Collection Reading Room of the New York Public Library for the Performing Arts, 40 Lincoln Center Plaza (870-1630).

Before Central Park: The Life and Death of Seneca Village—Through 8/10: From the 1820s through the 1850s, a substantial African-American community known as Seneca Village thrived on what is now the west side of Central Park alongside the Great Lawn. This exhibition tells the story of that forgotten community. At the New-York Historical Society, 2 W. 77th St., at Central Park West (873-0509).

The Sherwood Collection of Contemporary Botanical Art—Through 4/26: Includes the work of more than 120 artists inspired by botanical subjects. The National Arts Club, Grand Gallery, 15 Gramercy Park South (718-549-3200); free.

"Reproducing the Past: The Colonial Revival Movement"—Through 8/31: Explores the effect this period had on our national consciousness. More than 100 objects on view, including faithful fur-

On View
In the Bag

Before backpacks, a busy woman might stash her necessities in a pair of pockets strung on a ribbon and worn *under* her commodious skirt. Before e-mail, there were letters, the choicest of which lovers might safeguard in silky letter cases, delicately embroidered with symbols of cherishing and remembrance. The Brooklyn Museum of Art explains all this and more in an exhibition on view through June 22: "From Pockets to Pouches: Three Centuries of Handbags."

The personal, painstakingly wrought receptacles in the show range in era from the seventeenth century to the present, and reveal intriguing cousinships across time. The categories represented include miser purses (fashioned like compartmented snakes), *flat-bottomed gaming purses* (to hold chips and betting cash), metal mesh bags that look like chain mail for Lilliputians, and glamorous minaudières—handheld *objets d'art* of elaborately decorated metal that open on hinges to accommodate essential equipment for a night on the town.

One of the most modern entries is a Deco-style handbag—a colored, glittering mosaic of loosely joined paillettes that *ripples at the slightest touch. It's from Whiting & Davis, a* firm that opened in 1878 and remains in business. The sexiest item is a reticule of scarlet net buoyed out by two hoops and finished with a rakishly full-blown tassel. Entirely impractical, it's meant to dangle fetchingly from a lady's wrist, perhaps offset by the sheen of a black dress. It's nearly 200 years old, but you could carry it tonight and be the life of the party.

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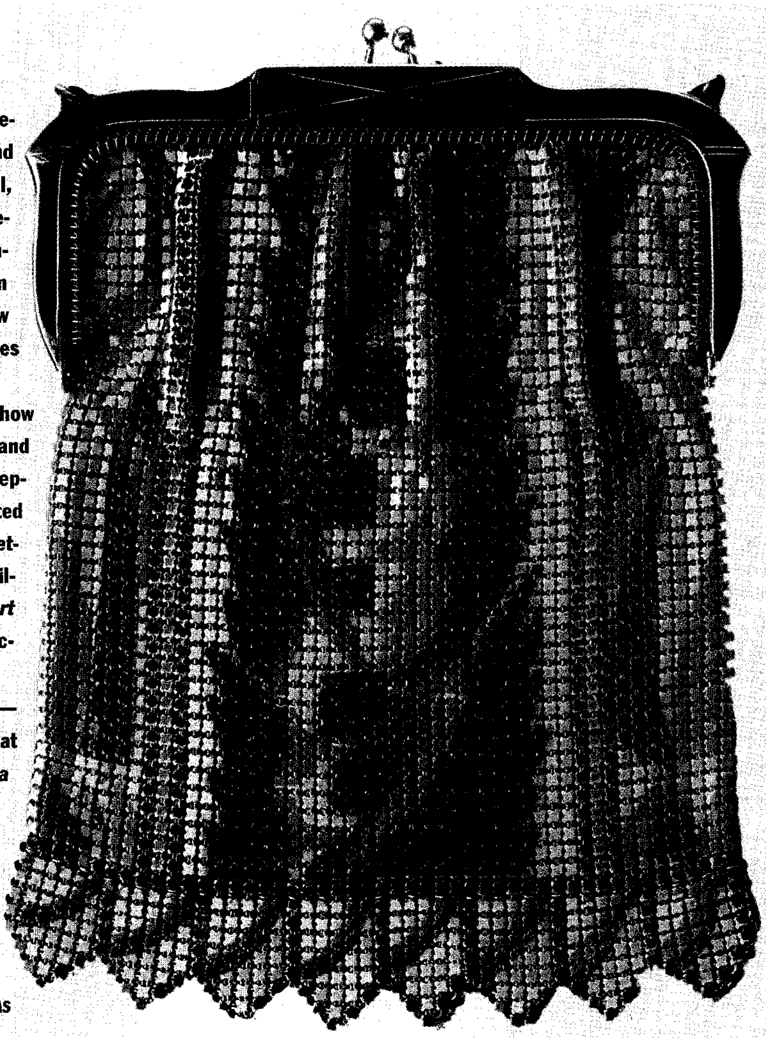


Photograph by Schecter Lee.

niture reproductions, photographs, and advertisements from the period. At the Fraunces Tavern Museum, 54 Pearl St. (425-1778).

Sports

$500,000 Wood Memorial—4/12; 1 P.M.: This race showcases the top 3-year-olds at their last stop before traveling to Churchill Downs in May. Who cares if the crowd is more white T-shirt than white buck? Grandstand seats are only $1 (clubhouse seats are $3), and you can travel via A train. Sponsored by the New York Racing Association. *Aqueduct Race Track, Jamaica. Call 718-641-4700 for information.*

West Side Bike Ride—4/12; 9 A.M.: The fifteen-mile excursion covers Grant's Tomb and the Bowery and everything in between. For some reason, the grand-finale lunch is held crosstown, at South Street Seaport. *Meet at the American Youth Hostel, 103rd St. and Amsterdam Ave. Bring money, a helmet, and a bike lock. Sponsored by the Five Borough Bike Club. Call 932-2300, ext. 243 for information.*

Yorkville Sports Association Basketball Scrimmage—4/14–15; 6:30–8:30 P.M.: The spring season begins, and rest assured, players of all abilities are welcome. *High School of Fashion, 24th St. bet. Seventh and Eighth Aves. Call 645-6488 for information.*

Hockey—4/11: Devils vs. Boston Bruins at 7:35 P.M., Continental Airlines Arena (Sportschannel); 4/7: Rangers vs. Philadelphia Flyers at 7:30 P.M., Madison Square Garden (MSG Network); 4/11: Rangers vs. Tampa Bay Lightning at 7:30 P.M., Madison Square Garden (MSG Network).

Basketball—4/8: Knicks vs. Cleveland Cavaliers at 7:30 P.M., Madison Square Garden (TNT); 4/8: Nets vs. Miami Heat at 7:30 P.M., Continental Airlines Arena (Sportschannel); 4/10: Knicks vs. Chicago Bulls at 7:30 P.M., Madison Square Garden (MSG Network); 4/10: Nets vs. Milwaukee Bucks at 7:30 P.M., Continental Airlines Arena (Sportschannel).

Online

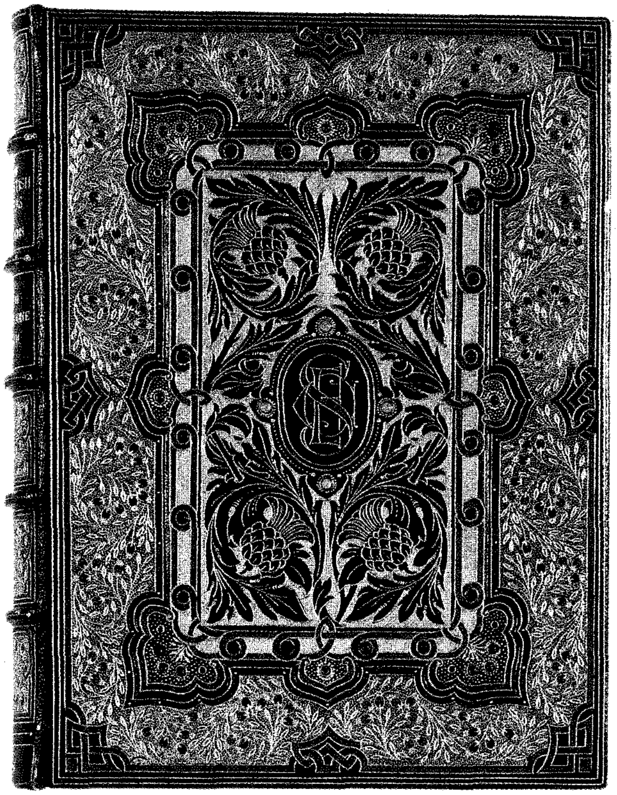
The Princeton Crew—Helpful information about maximizing your chances of getting into the college or grad school of your choice can be found at the Princeton Review Online (*www.review.com*). Here you will find data about recent tests, changes in scoring policies, and tips on writing the essay that will do you the most good. You will also come across the unfortunately named Find-o-Rama search engine, which locates information about schools based on search criteria that you select. As an indication of the serious-mindedness of this site, searching on key word *beer* retrieves only one document, but typing in the word *career* gives back 460 matches.

Entering the Workforce—Or, if gainful employment is more your speed than grad school, check out JobDirect at *www.jobdirect.com*. This site enables aspiring corporate mandarins to plug their résumés into a database that is periodically consulted by large corporations seeking to exploit young college grads with underpaid entry-level positions. Although they probably wouldn't phrase it in exactly that way.

Not Entering the Workforce—If, on the other hand, the choice of either going to grad school or chasing a buck turns your stomach, you may want to try your hand at bettering humanity's lot. Consult the sites for the American Red Cross (*www.redcross.org*), the Peace Corps (*www.peacecorps.gov*), and the United Nations Volunteers (*www.unv.org*) for full-time volunteer opportunities both within the United States and abroad. Two others to consider are Habitat for Humanity (*www.habitat.org*) and Big Brothers Volunteers (*www.smol.com/bigbrothers/bigvol.htm*). Finally, if finding a mate is as important as finding meaning, browse the inevitable Single Volunteers site at *www.contrex-us.com/sv*.

But Whatever You Do . . .—Dress properly. Suits suitable for college interviews, the first day at a new job, or hacking through the bush in Botswana can be found at the sites sponsored by L. L. Bean (*www.llbean.com*), J. Crew (*www.jcrew.com*), Land's End (*www.landsend.com*), and Eddie Bauer (*www.ebauer.com*). Each of these sites contains a good chunk of the full print catalogue (though none of them offers the complete inventory, unfortunately), and each is capable of taking secure orders online.

Heart of Haring—The artist whose work best evokes the sensibility of the Internet, Keith Haring, died a few years before the emergence of Web culture. "I like the idea that my art could be on a floppy disk and you could send the floppy disk back and forth or even send the information by telephone," he said in the late eighties. Now prints from his estate's collection (as well as merchandise from the Pop Shop and biographical information about the artist) are available for viewing and reviewing at *www.haring.com*.



Happening **The New York Antiquarian Book Fair might strike those who have never visited it as insufferably highbrow—it's certainly one of the few places in the world where you can purchase a first edition of *England's Parnassus*, published in 1600—but the range of represented interests is actually quite broad. Highlights of this year's sale at the Park Avenue Armory include Walt Disney's *Sketch Book* (a 1934 book of studies for *Snow White and the Seven Dwarfs*), Sir Arthur Conan Doyle's *A Study in Scarlet* (the first Sherlock Holmes story), and an inscribed copy of Hemingway's *A Farewell to Arms*. (See listings.)**

Photograph courtesy of James Cummins Bookseller.

Rubenstein *continued from page 133*

sauce is too "bistro" an entrée for such a lofty enterprise, I listen attentively as I suck every bone dry from this absolutely sensational dish.

There's lots to keep you occupied here: appetizers like foie gras tender as a lover's apology, abetted by the brashness of fennel and peppered caramel; asparagus weaving in and out of morels plump and juicy as grapes. Youth is not wasted on the young-garlic soup, which doubles as a dipping sauce for baby frog's legs that go down like bonbons. But as a dish, the sea scallops with caramelized cauliflower and caper-and-raisin sauce is as coyly contrived as it is original, and thinly sliced diamonds of tuna and hamachi could not stand up to the striking sauce of mint, coriander, and rice vinegar.

Arctic char tastes like something fresh and undiscovered in wood sorrel and olive oil. Black sea bass with truffles pales next to Vongerichten's best inspirations, but the halibut is rapturously sweet in a white-wine-tomato confit. Spiced Muscovy duck is a handsome yet delicate dish, somewhat overpowered by a smashing leg of confit that refuses to be a supporting player.

Though the gueridons circle once more when the desserts arrive, an odd serving choice sabotages a big finish. No course gets passed round more than dessert, and separated from its warm raspberries and ice cream, which were lagging behind on two separate plates, the mille-feuille was too restrained for chocoholics. Only when the berries are poured over the pastry does one realize the full impact of the devilishly balanced dessert. The single-plated kiwi tart with milk marmalade and lemon glacé, a satisfying apple confit with orange zest, and a sideswipingly surprising roasted pear were the desserts that spun most quickly around the table.

Perhaps Vongerichten's demand for concentration is too much to ask of citizenry who eat out night after night for reasons other than to have their taste buds amazed. Outside Jean Georges's window is an example of another kind of aggression, landlord Donald Trump's scaled-down Unisphere with its cheesy sheen of Mylar. Anchoring a globe on your turf will not bend anyone on the planet to your will. But extraordinary talent will. When you walk into Mr. Vongerichten's restaurant, it's his world, and you're welcome to it.

Jean Georges, noon to 3 P.M. and 5:30 to 11 P.M. Monday through Saturday. Formal dining room closed on Sundays. Regular-dining-room appetizers, $10 to $18; entrées, $24 to $34. Formal-dining-room appetizers, $12 to $20; entrées, $28 to $35. ■

kids

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Pet Burial...Pet Resurrection

Children's Events

Laughing Matter—If you know a kid who has a fondness for joking around, consider suggesting he or she develop a short (three- to five-minute) comedic shtick. Consider it carefully, though, because some past performers at the **KNITTING FACTORY**'s Kids 'n Comedy nights have been hurtled on to a modicum of fame (if not fortune) with media coverage, including an appearance on *The Rosie O'Donnell Show*. Apr. 13 at 1. 74 Leonard St. (877-6115). Tickets are $8.50; performers participate free but are responsible for bringing four audience guests.●

Surpriiiiiise!—**THE PUPPET COMPANY**'s Al E. Gator stages a surprise party for Tim Ed Mouse in a show that incorporates an original Bil Baird shadow-puppet piece. Weekends through Apr. 20. 31 Union Sq. West, Loft 2B (741-1646). Reserve; $7.50.

Loud and Clear—A free joint concert given by the Boys Choir of Harlem and the Moran Choir of Israel should move the walls of **TEMPLE EMANU-EL**—the largest house of Jewish worship in the world—in wonderful ways. Apr. 15 at 8 P.M. Main Sanctuary, Fifth Ave. and 65th St. (744-1400).●●

Kids Dance—A group of 11- to 14-year-olds, an offshoot of Eliot Feld's **BALLET TECH,** performs a bunch of short dances—among them, *The Envelope,* a kind of whodunit performed in sunglasses, and *Kidsobolus,* an athletic dance for boys that is done to the music of Kodo drummers. Through Apr. 13. Joyce Theater, 175 Eighth Ave. (242-0800); $20 adults, $12 for kids.●

Me and My Shadow—*The Earth and Me,* a new family musical presented by Shadow Box Theatre, uses dance, music, screen projections, and three-dimensional puppets as well as live actors to tell stories and make a pitch for the environment. Apr. 12, 19, and 26 at 1 and 3. **YWCA** of Brooklyn, 30 Third Ave., at Atlantic Ave. near BAM (212-724-0677). Tickets are $7, $5 for children.

The Beloved Dearly—Doug Cooney's dark comedy, about a boy who is in the pet-burial business and out to be a ruthless business kid until he learns better, is performed by a multiethnic cast. Apr. 11–12. **TADA!** Theater, 120 W. 28th St. (627-1732). Tickets are $7, $4 for kids. ●

Break a Leg—Kids who yearn to be in a future TADA! performance themselves (see above) can do so with a big commitment—but no money down—by auditioning in May for the group's summer show, *Rabbit Sense.* Rehearsals begin in June; performances at the Chelsea Theater will be from July 18 through August 17. Call Vicki for information, or to make an appointment for an audition, at 627-1732.

Ambient Sound—Singer-songwriter Tom Chapin performs a "Sing-a-Song for the Environment" on Apr. 12 at **SYMPHONY SPACE** (see photo). After the 11 A.M. concert, families can stroll a few blocks south to the **CHILDREN'S MUSEUM OF MANHATTAN** for more folk songs about saving the earth. Tickets for the concert are $3 for children, $6 for adults (864-5400). With a Symphony Space ticket stub, admission to the CMOM is $2 off the regular $5 admission. Symphony Space is located at 2537 Broadway, at 95th St (864-5400); CMOM is at 212 W. 83rd St. (721-1223).

Velveteen Rabbit—Margery Williams's story about how a toy can become real if a child loves it enough becomes real onstage this week, performed by Florida's Eckerd Theater Company, Apr. 12 at 1:30. **TRIBECA PERFORMING ARTS CENTER** at BMCC, 199 Chambers St. (346-8500). Tickets are $12 for adults, $7 for children. ●

Echoes of the Desert—Experiential Theater presents a Passover story with masks, music, and shadow puppets for children ages 4 to 12. **HENRY STREET SETTLEMENT,** Abrons Arts Center, 466 Grand St. (598-0400). April 12 and 13 at 2 and 4. Tickets $6, $4 for children. ●

Chase Sequence—David Buechner, a pianist and storyteller, combines his two crafts in a concert with live music—and clips from "Tom and Jerry" cartoons. *The Cat Concerto,* which "Tom and Jerry" fans will be familiar with, comes, it turns out, from Liszt's Hungarian Rhapsody No. 2. Recommended for children ages 3 to 10. Apr. 13 at 2. **COLDEN CENTER FOR THE PERFORMING ARTS,** Queens College Flushing. Call 718-261-7063 for directions; $8.●

"Things That Go Bang"—The second in a series of **LITTLE ORCHESTRA SOCIETY** concerts for kids aged 3 to 5 is all about the percussion family. The audience is invited to join in during a show that includes Henri Kling's *Kitchen Symphony,* Leroy Anderson's *Syncopated Clock,* and George Gershwin's "I've Got Rhythm." Apr. 12 at 10:30 and noon and Apr. 13 at 12:30 and 2. The Alliance Française's Florence Gould Hall, 55 E. 59th St. (489-5595); $32. ●

Off Center—The Parsons Dance Center brings its witty athletic dance to the **NEW VICTORY THEATER** in a performance for a family audience that includes *Caught,* a signature solo that creates the illusion of a figure flying through space, and *The Envelope,* a farcical piece about mail delivery set to music by Rossini. Apr. 11 at 7, Apr. 12 at 2 and 7, Apr. 13 at 3. Tickets are $10. (Apr. 17 to 27, in "Avner, the Eccentric," the rubber-face clown practices his onstage foolishness.) 209 W. 42nd St. (564-4222); $10.

Slam Dunk—Kids from all the neighborhoods bordering Central Park can compete in **NORTH MEADOW RECREATION CENTER**'s Spring Basketball Tournament. Teams compete in four divisions according to gender and age and participate in free clinics on various aspects of the game and skill development. Teams of five to ten players can participate. Mid-park at 97th St. (360-8236). Register; space is limited (348-4867).●

cue

Maureen Callahan
Movies

Barbara Ensor
Kids

Patricia Falvo
Sports

Matthew Fenton
Online

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert
Theater

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Ethan Smith
Nightlife

Onstage

Folk of All Ages

In his first interview after the riding accident that paralyzed him, Christopher Reeve told Barbara Walters about a "special family song" he and his wife had come to know. As they spoke, the couple were shown in a pre-accident home video with their young son singing "This Pretty Planet"—a lilting Tom Chapin round. It was, Dana Reeve explained, the same song she sang to her husband as he lay in a coma.

As a children's artist, Chapin isn't the household name that, say, Raffi is, but his music—for kids who are beyond ducks and bananas but not yet ready for love songs and rap—has a cross-generational appeal that may be traced to one of Chapin's earliest inspirations: Pete Seeger. "We listened to the *Weavers at Carnegie Hall* record every single day one summer in our Brooklyn Heights apartment when I was 12," Chapin recalls. "Until the day my older brother Harry had the audacity to say, 'We can do this, too.'" Three of the six brothers soon picked up banjo, guitar, and bass and began to play together as the Chapin Brothers. "Which was great," Chapin says, "because I could go to a lot of parties without having to actually talk to any of the girls." Now 52, Chapin has two daughters who have joined him on his six children's albums. (His brother Harry, the folksinger, was killed in an accident on the Long Island Expressway in 1981.) And while Chapin's often-ecological songs have always pulled in listeners of all ages, their most recent fan surprised even him. "Pete Seeger called me up to get hold of a song of mine he wanted to sing in concert," Chapin says. "Talk about coming full circle." (Chapin performs with Michael Mark and Jon Cobert April 12 in a Symphony Space concert called "Sing-a-Song for the Environment.")

BARBARA ENSOR

Photograph by Nancy Brown.

in concert

Ben Munisteri Dances...End of the Schubertiade

Classical Music

Tuesday, April 8

David Helfgott, Pianist—The *Shine* subject in concert. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $30–$50.*

Mitsuko Uchida, Pianist—Performs works by Berg, Schumann, and Beethoven. *Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 8; $17–$65.*

Schoenberg and His French Contemporaries—The Israeli Virtuosi Chamber Ensemble performs works by Schoenberg, Debussy, Ravel, and Dukas. *Jewish Museum, 1109 Fifth Ave. (423-3224), at 8; $15.*

Wednesday, April 9

Chamber Music Society Two—The Brentano String Quartet performs works by Handel/Halvorsen, Mozart, and Mendelssohn. *Alice Tully Hall, Lincoln Center (875-5788), at 7:30; $20.*

Thursday, April 10

Bargemusic—Works by Beethoven. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$23.*

New York Philharmonic—With pianist Emanuel Ax; André Previn, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$75.*

Angela Hewitt, Pianist—Performs works by Bach and Messiaen. *Miller Theatre, 116th St. and Broadway (854-7799), at 8; $15.*

Alaria Chamber Ensemble—With guests the Transparent Quartet, performs Phillip Johnson's *Song of Fear. Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 8; $17.50.*

The Final Schubertiade—The Tokyo String Quartet performs Schubert's *Death and the Maiden. 92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $35.*

Friday, April 11

Paula Robison, Flutist—Performs works by Vivaldi, Salieri, and Telemann. *Temple of Dendur, Metropolitan Museum of Art (570-3949), at 7; $40.*

Boston Symphony Orchestra—Performs works by Tchaikovsky with violinist Akiko Suwanai; Seiji Ozawa, conductor. *Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 8; $17–$65.*

Sanford Sylvan, Baritone, and David Breitman, Pianist—Perform Schubert's *Winterreise. Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 8; $30.*

New York Philharmonic—See 4/10.

Saturday, April 12

Håkan Hagegård, Baritone—Performs the New York premiere of Argento's *A Few Words About Chekhov. Alice Tully Hall, Lincoln Center (721-6500), at 8; $35.*

Paula Robison, Flutist—See 4/11.

New York Philharmonic—See 4/10.

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Talent

One-Woman Show

Pianist Mitsuko Uchida, a frequent (and popular) New York Philharmonic soloist, plays Schumann's 'Davidsbündlertänze,' plus works by Berg and Beethoven, in her only New York recital of the season; April 8 at Carnegie Hall.

Sunday, April 13

From Russia With Love—Manhattan virtuosos perform works by Prokofiev, Stravinsky, and Shostakovich. *Great Hall, Cooper Union, 7th St. at Third Ave. (866-2958), at 3; $10.*

American Composers Orchestra—Performs works by Sheila Silver, Tina Davidson, and Charles Griffes; Paul Lustig Dunkel, conductor. *Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 3; $9–$40.*

American Symphony Orchestra—"Against the Grain: The German Influence in French Music at the Turn of the Century"; Leon Botstein, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $18–$45.*

Penderecki String Quartet—Performs works by Beethoven, Debussy, and Bartók. *Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 3; $15.*

Bargemusic—See 4/10, at 4.

Chamber Music Society of Lincoln Center—"The Wadsworth Concerts," featuring works by Schumann, Druckman, and Brahms. *Alice Tully Hall, Lincoln Center (875-5788), at 5; $22–$30.*

Monday, April 14

Philadelphia Orchestra—Performs works by Rachmaninoff, Stravinsky, and Prokofiev; Riccardo Chailly, conductor. *Carnegie Hall, Seventh Ave. at 57th St. (247-7800), at 8; $18–$70.*

Music of Our Time—The Chamber Music Society performs works by Edgar Meyer, Elliott Carter, Charles Wuorinen, and Jennifer Higdon. *Merkin Concert Hall, 129 W. 67th St. (875-5788), at 8; $23.*

Opera

Metropolitan Opera—Puccini's *Madama Butterfly*, 4/8 at 8, 4/11 at 8; Gounod's *Faust*, 4/9 at 8, 4/12 at 8; Tchaikovsky's *Eugene Onegin*, 4/10 at 8; Wagner's *Die Walküre*, 4/12 at 12:30. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

New York City Opera—Von Einem's *Visit of the Old Lady*, 4/8 at 8, 4/11 at 8; Verdi's *Rigoletto*, 4/9 at 8; Puccini's *Turandot*, 4/10 at 8; Mozart's *Don Giovanni*, 4/12 at 1:30; Weill's *Seven Deadly Sins* and Carl Orff's *Carmina Burana*, 4/12 at 8; Puccini's *Madama Butterfly*, 4/13 at 1:30. *New York State Theater, Lincoln Center (870-5570); $18–$82.*

Amato Opera—Rossini's *Barber of Seville*. Sat. at 7:30, Sun. at 2:30. Through 5/4. *Amato Opera Theatre, 319 Bowery (228-8200); $20.*

Dance

Ballet Tech—Eliot Feld's new company. Tues.–Sat. at 8. Through 4/13. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Ben Munisteri—Performs *Freak-Boy Jones and the Mother Natures.* 4/11, 4/12, 4/18, and 4/19 at 8. *Squid, 42 Ann St.; $5.*

Parsons Dance Company—Performs *Caught, The Envelope*, and *Sleep Study.* 4/11 and 4/12 at 7, 4/12 at 2, 4/13 at 3. *New Victory Theatre, 209 W. 42nd St. (239-6200); $10.*

Photograph by Steve J. Sherman.

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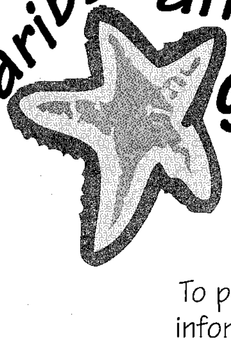

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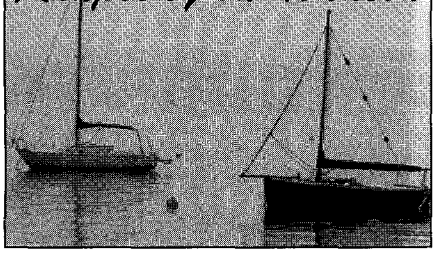

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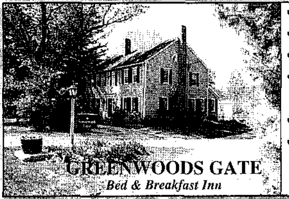

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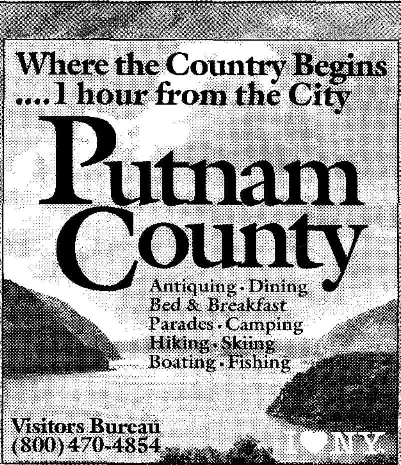

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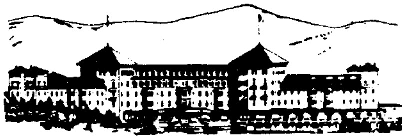

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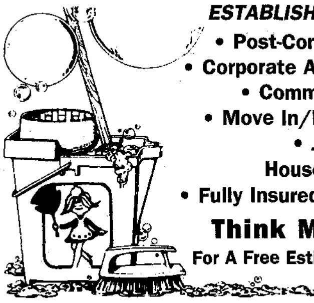

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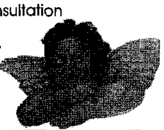

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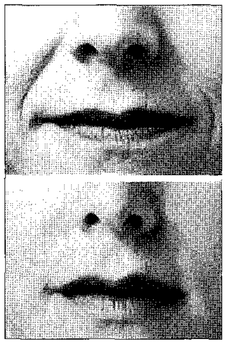

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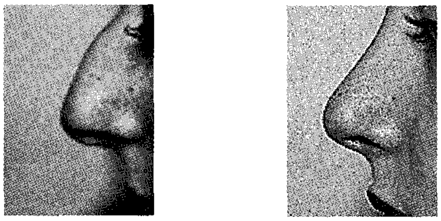

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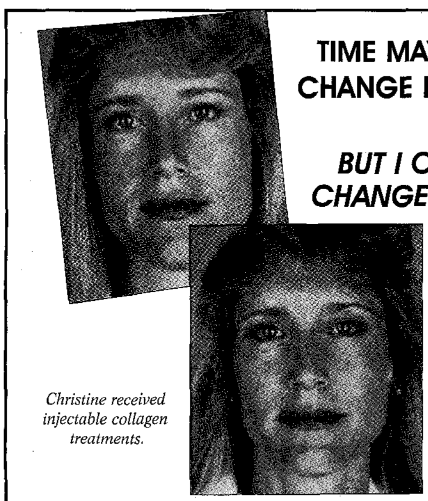

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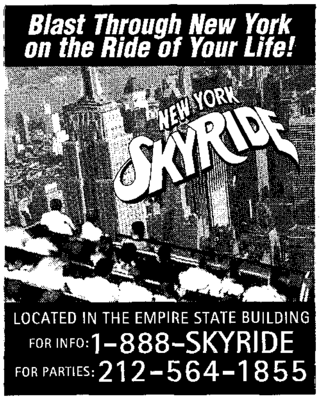

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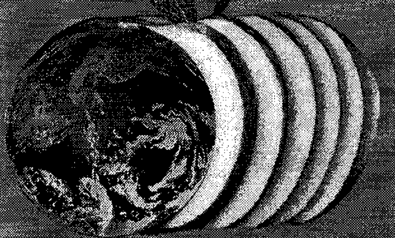

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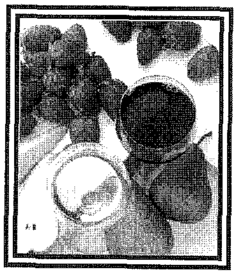

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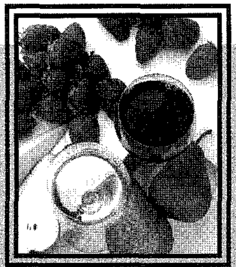

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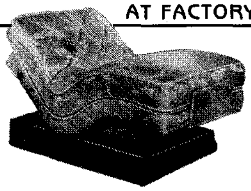

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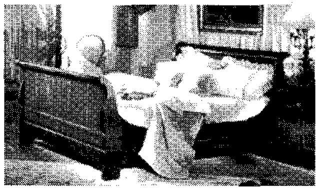

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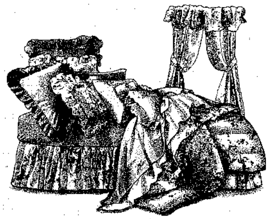

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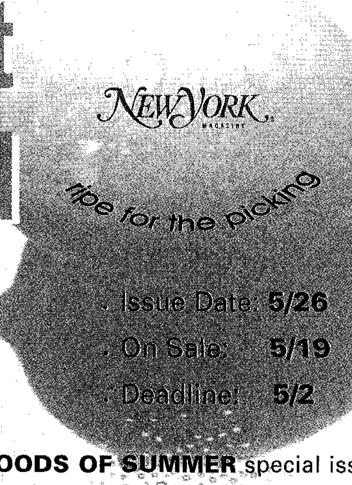

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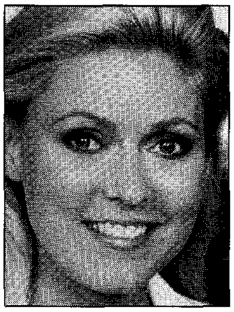

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Affectionate Corporate Lawyer—49, divorced, 6'3", partner in NYC firm, lives in Westchester. Enjoys reading, golf, sailing, Carnegie Hall, New York Jets. Would like to meet a tall, slim, available Christian woman, 30-45, who, like him, is open, caring, educated, articulate, bright, mature and warm, with a good sense of humor. Please include recent photo with your note. 5827 ✉

Pretty, Petite Brunette—Hazel eyes, great legs, sexy, 38, divorced mom of 10-year-old daughter. Jewish, down-to-earth, independent, bright, with a successful career. I'm athletic, in great shape, love the beach, outdoors, tennis, Knicks and lazy Sundays. Prefer jeans but beautiful in black tie. Now that we got that out of the way, here's what's most important: I'm warm, sensitive, happy, playful, passionate about life, and handle the stresses with considerable ease. I truly believe that "love should teach you joy". Please be a cute, boyish, divorced dad of same who would like to be my partner (not my caretaker), and would like to share your life and family with mine. Nonsmoker. Note/photo a must, happy to exchange. 5916 ✉

Beautiful, Blond And Bright—Very attractive lady, grad-degreed, 5'7", hazel eyes, Catholic, never-married, nonsmoker, slender and sensuous, compromising and respectful, elegant yet down-to-earth. Some interests include: travel (especially tropical beaches), dining out, partner dancing, cultural activities, children, dogs, exploring NYC and much more. Looking to share adventurous friendship, exciting romance, and hopefully marriage and a small family with a true gentleman. You are over 35, highly educated, physically fit, emotionally and legally available, warm-spirited, financially comfortable and reliable. Your religion and looks are not as important as your personal integrity and sense of humor. Letter/phone/recent photo (will exchange). 5806 ✉

Celebrate Life—With a warm CEO, handsome, funny, 5'10", muscular, 43, seeks special, sweet lady under 35, for passion, family. Phone/photo a must. 5928 ✉ ☎

Emotionally Available—Handsome, gym-fit mensch, soft, strong, successful - seeks brainy beauty, rich in soul, 28 plus, to share life's passion. Photo. 5829 ✉

If You Can Handle—A 36-year-young bachelor who wants to grow up after taking a charmed life for granted, then read on. I'm a retiring "player" who believes that behind every great man is a better woman. I've spent my life attracting magnets and winning trophies and, with only my worthiness left to prove, I now welcome my bride, my family and my purpose. I am James Bond meets Jim Morrison and envy only Bill Gates and Paul McCartney. I'm 6'2", with lots of dark hair and blue eyes. I'm Jewish but I'm over the guilt. I love God but not religion. I'm a rebellious leader and a realistic dreamer. I am sensitively arrogant, honestly aloof, respectfully blunt, recklessly stable, spontaneously calculated and sincerely cavalier. I believe in fate yet I control my destiny. I don't like surprises yet I love to shock. I'm naive and thankfully lucky. I want it all because I deserve it. I placed this ad because I'll try anything once, and I chose this issue because it features the best of New York. If you catch my drift, please send photo/bio with your response. 5908 ✉

Handsome, Romantic, Successful—35, athletic, 5'11", book-smart/street-smart, loves to travel, laugh and be active. If you're attractive, 27-37, who also likes beaches, theater, movies, convertibles and flowers, I'd love to meet you. Photo/phone, please. 5825 ✉

Looking For Best Friend—To share my life. I'm 50, muscular, blue-eyed, with trim beard and a heart of gold. My female counterpart is bright, sensitive, communicative, sexy and affectionate, wears little or no makeup and, most importantly, is a truly nice person. Please be in-shape, athletic build a plus. I love movies, Scrabble, travel, sports, dancing, cuddling and bringing flowers. Note/photo. 5814 ✉☎

Cute Enough Guy To Say—"I've never been thrown out of bed." 40, Jewish, with a sense of humor. Successful business owner as well as in life. I'm the happiest person I know. I just haven't said "I love you" for about three years... Wouldn't mind saying it again. Tired of *the dating scene. I'm looking for "that one"* female of any religion, who I am attracted to. If you are adventurous (motorcycle touring), fun-loving (Disney World), successful (happy), physically fit, 24-40, independent, with a touch of class (Broadway, Alvin Ailey, Paris), look me up. Note/photo a must. 5796 ✉

Do You Rollerblade?—(Or would you like to learn?) Caring white male seeks nice female for "best friend". Me: 35, 5'10", 170, good-looking, brown hair, professional. Interests: in-line skating, working out, playing the stock market and developing a relationship with you. 5807 ✉

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Petite, Vibrant, Shapely—Gorgeous blond female with passion for life seeks soul mate for serious relationship and marriage. You must be a white Christian male, 5'10" plus, 35-45, have a zest for life and a sense of humor. You will not be disappointed. Photo with all replies. 5802 ✉☎

WYSIWYG...What?—Warm woman wants wise widower. Wishes warm-weather wandering. No wimps. No windbags. Winner with worldly wit. Wacky wonder waits. Where, when, why not? Thank you. 5869✉

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Very Pretty—Soon-to-be MD, ex-Wall Street, natural blond, blue eyes, 5'8", 120, Jewish Manhattanite - seeks one unique, marriage-minded man, 38-55. 5912 ✉☎

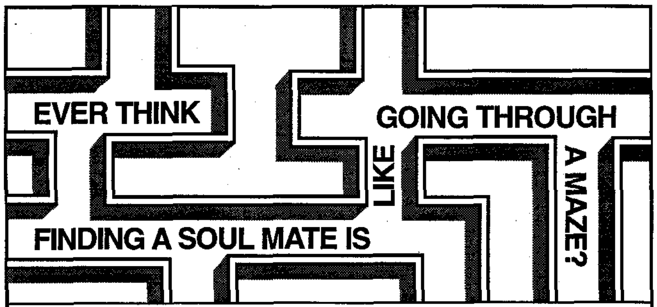
Looking For My Greek Prince—Woman of Greek heritage looking for a Greek-American male, 35-45, for marriage and family. I am pretty, petite, slim, never married, with a good sense of humor. If the chemistry is right... 5903 ✉ ☎

Interracial Relationship Sought—Caribbean female seeks male, 36-48. 5901 ✉

Blond Beauty With Brains—Cultured/elegant, fun, health club professional seeks quality man, Jewish, 50s-60s, financially/emotionally secure. Nonsmoker. 5835 ✉☎

Lost Without You—This smart, loving male attorney, 49, 6'2", dark hair, blue eyes, smoker, with wide interests, seeks pretty, kind and special woman to adore, marry, have children. Note/photo. 5856 ✉

Tall, Handsome Widower—66, Christian, two homes, seeks happiness in right woman. Photo. POB 1358, NYC 10159



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One-In-A-Million—Very beautiful, slim, fit, ultrafeminine lady, 41 (looks 31), with long dark hair, passion, style and a big, warm heart, seeks handsome, successful, intelligent, kind, athletic male, 30-51. Note/photo please; will exhange. 5898 ✉☎

Adorable, Newly Available—Petite Ivy League consultant/mom, seeks good-looking, fit, successful, warm, Jewish, grown-up man in his 40s. Photo. 5906 ✉☎

Simply Special—Tall, pretty, blond Jewish female, classy, warm and natural, seeks that special man, 47-58, with a zest for travel, Manhattan culture, tennis, country weekends and sparkling conversation. 5854 ✉ ☎

Reach The Summit!—Exceptionally intelligent, handsome, witty, sensitive, 36-year-old white male professional, 5'10", 160 lbs. Accomplished sailor, musician, writer, recently reached highest peak in US. Seeking educated, 25-35-year-old female soul mate to reach life's summits together! Note/recent photo. 5860 ✉

Successful, Fit Male Doctor—Interests include: travel, cycling, cooking. Seeks warm, intelligent, attractive, fit nonsmoker, 35-45, to share laughter, romance and perhaps much more. Photo a must. 5924 ✉

Smart, Pretty, Petite—Professional Jewish woman seeks good-natured, sophisticated, politically liberal soul mate, 50-62, for long-term relationship. 5887 ✉

Gay Female—Attractive, very successful 36-year-old, great sense of style. Enjoys fine dining with great champagne, theater, travel to exotic beaches. Seeks attractive, 30-40-year-old, white feminine woman with similar interests. Manhattan a must. Note. 5913 ✉ ☎

Soulful Blue Eyes—Pretty and petite, with a cute funny bone? Dancer turned journalist? I met you when you put in an ad last March. Now it is my turn! Reply for marriage, children and a Jewish home.

Handsome Judge—Athletic, intellectual, artistic...seeks pretty, slim Jewish professional, 40-48, with similar interests. Photo a must. 5830 ✉

Attractive, Successful—Yet down-to-earth MBA. 6'2", trim, Jewish, with a sense of humor and adventure. Enjoy travel, sports, music, the arts, but mostly the joy and excitment of being in love. If you're an attractive, upbeat, intelligent female, 26-36, with an award-winning smile, send note/photo. 5934 ✉ ☎

I Won't Settle—And you shouldn't either. Very attractive, petite, funny, intelligent, 33-year-old Jewish professional with magnetic blue eyes and a personality to match. Love to laugh, cook, exercise and attend sports events. Send note/photo if you're a well-educated, witty, confident, good-looking, (212) professional man, 5'8"-6'2", under 40, with no kids and no wife. 5878 ✉

SEND

A WRITTEN RESPONSE

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Blue-Eyed Entertainment Lawyer—Sandy blond hair, dimples, seeking clever, vivacious, adorable lady, 26-34, who loves NYC, travel, the arts and sharing special moments. You'll find me adorable also. Note/photo/phone, please. 5902 ✉

Handsome, Articulate Professional—PhD, 39, athletic, genuinely warm, Jewish, seeks slim, pretty, intellectually curious woman, 28-40. Photo please. 5884 ✉ ☎

Don't Schedule Your—Spring or summer vacation...quite yet! Charismatic male MD, 37, surgeon specialist, 5'11", Jewish (tennis, golf, film enthusiast), brightest smile, warmest spirit. Seeks upbeat, energetic, thin, attractive woman, 20s-early 30s - to share life. Bio/photo/phone. 5929 ✉

Looking For Last First Date—Beautiful woman, 33, warm and real, seeks passionate, smart, curious, active, secure man, 32-40, 5'10" plus, for romantic adventure filled with closeness, fun, kisses. Note/photo. 5809 ✉

Not The Hamptons Scene Again—Attractive, sexy Jewish female attorney, 31, 5'7", fit, passionate, honest, funny and a hopeless romantic. Seeks same in male, 30-37, for adventurous romance while watching sunrise/set. Photo/note. 5714 ✉

Architect—Intelligent, tall, good-looking, combines sensitivity with masculinity. Aesthetically-oriented - addicted to museums/art galleries; enjoys movies and theater. Crutches limit athletics, but not meaningful life experiences. Seeks an intimate, committed relationship with an affectionate, alluring woman who is emotionally available (51 plus), that would result in being friends and lovers. Note and photo. 5925 ✉

Marriage Material—Good-looking guy - fit, Catholic executive - seeks an intelligent, sincere, attractive, fit female, 28-38, with strong family values, for love, marriage and little ones. Please send note, photo and phone. 5805 ✉

50ish, Fun-Loving Jewish Widower—Loves Haagen Dazs coffee ice cream, Nova Scotia salmon, teddy bears and the country life. 5811 ✉ ☎

Is It You?—Single white male professional, 43, enjoys skylines, life, my work. Are you the Asian lady who will look back fondly with me to this spring? 5798 ✉

Handsome, Fit, 38—White male, full-time child therapist, part-time blues guitarist and world's greatest uncle. Seeks a 25-plus, attractive, fit female who would look great in my leather bomber jacket. Photo/note. 5945 ✉

Big Brown Eyes—31, Jewish, very passionate, very pretty, with great smile, dark hair, full lips, great shape and heart of gold. Seeks chemistry with handsome Jewish professional man, who is confident, intelligent, athletic, fun and family-minded. Nonsmoker. Note/photo for response. 5844 ✉

Bouncy, Petite, Green-Eyed Blond—With well-toned body, great legs and sparkling smile...seeks adorable, successful, sensual, intelligent Jewish man, 29-38. 5911 ✉ ☎

Let's Take A Chance—Blond, blue eyes, slim, 43, lives for summer, loves the beach. Enjoys fine wine, good food, art, music, books, travel - even running. Seeks good man with youthful spirit, happy heart, for lasting connection. 5831 ✉ ☎

This Green-Eyed, Red-Haired Beauty—Will make your heart beat faster than an hour on the treadmill. Slim, petite, sophisticated, vivacious, witty and wise, in mid 40s, éclectic tastes from culinary to cultural, loves to travel and explore... seeks attractive, successful man with warmth and intelligence, 48-58 (nonsmoker), who is ready for romance. Note/recent photo/phone. 5859 ✉

Could You Lead—Me around the dance floor? Attractive, slim 5'8" blond, educated, traveler - seeks 50ish, 6', white, athletic, debonair, intelligent, caring man to enjoy the better things in life. Invite your reply along with photo. 5850 ✉ ☎

Elegant, Lovable Female—44, 5'6", 125, darker blond, attractive teacher. I'd like a bright man, 44-55, with a passion for life and a sense of humor. I have many eclectic hobbies and have flexibility for new places and new ideas. Photo preferred. 5680 ✉ ☎

Handsome, Warm, Funny—San Francisco area, atypical attorney, 45, engaging, musical, visiting NYC 5/3-5/11, seeks bright, psychological, personable, playful professional woman for talk, sightseeing, maybe more. 5853 ✉ ☎

Zest For Life—Very successful, handsome doctor, early 30s - enjoys travel, dining, working out and all NYC has to offer. Seeks pretty, outgoing Christian female for romantic, fun-filled relationship. Photo. 5840 ✉

Beautiful Brunette—Slim, 40, elegant, unencumbered, multilingual, well-educated, world-traveled - seeking refined, successful professional looking for honest relationship and fun. Bio/photo. 5832 ✉ ☎

Man Of Quality—5'8", 160 lbs, attractive, honest, intelligent, financially secure, romantic, young 72, seeking lady, 60s, for monogamous relationship. 5886 ✉ ☎

Pretty Brunette In Westchester—Looking for attractive, down-to-earth man, 40-50, for possible relationship. Enjoys the city, dining and more. 5932 ✉ ☎

My Boss: An Auburn Claudia Schiffer—Beautiful, tall, slim, loves animals, fun, (212), Ivy, knows six languages, great tennis. Shy, handsome genius or hunky bookworm, 28-48 - be my gift to her. Europeans welcome! Photo. 5923 ✉ ☎

Gay Man—Professional, attractive, very sensual and affectionate, 38, 5'11", 165 lbs, blue eyes - into movies, theater, books, spirit. Seeks "marrying kind" (man), 35-45. Be funny, in-shape, kind, gentle. Must know what you want. Photo/letter gets mine. 5849 ✉

Adventurous, Responsible NYC Man—43, smart, kind, seeks intelligent woman for lifelong adventure. 5801 ✉ ☎

No Games, Great Gams—Very pretty, slim, tall (5'8") female professional, 42, loves the arts, astronomy, travel, ideas. *Generous, playful and spiritual, I'm* looking to share my life with a witty, kind, sexy professional male who values joy and truth. Send photo/letter please. 5942 ✉

Slim, Striking, Spirited—Redhead, 5'7", professional, seeks sincere, fun-loving, creative man, 45-58, to share sports, the arts, life...and each other. 5760 ✉ ☎

100,000 Kisses Available—Warm, kind, stable (and hip) computer engineer, well-dressed, with quality lifestyle, seeks loving, slim, bawdy Jewish babe, 25-32, for repartee, romance and a happy future. Photo please, will reciprocate. POB 99, New York, NY 10163-0099

Absolutely Cute—Absolutely cute Jewish guy from Manhattan, late 30s, blue eyes, thick sandy brown hair, 5'10", trim and fit, divorced, professionally accomplished and very successful, seeks absolutely "cute" woman with an absolutely "cool" disposition. Looking to find love and lust with my best friend, "absolutely". Have car for geographically challenged. Please send note with recent photo. 5810 ✉ ☎

Want To Win The Lottery?—Handsome, romantic, intelligent, upbeat, adventurous, single Jewish professional male, 33, 5'8", slim. Enjoys travel, theater, dancing, comedy, new experiences and more. Seeks a fun-loving, down-to-earth, attractive, slender, single white female, 26-36, for relationship. Let's make a winning combination! Hey, you never know! 5871 ✉ ☎

Nice Jewish Boy—Who never thought he'd be reading these, let alone answering them? You might have met your match! Pretty, energetic, 5'7" blond, blue eyes, seeks successful, good-looking, athletic male, 28-35, 5'10" and above. Recent photo, please. 5865 ✉

Blond Southern Beauty—With sharing soul, seeks successful entrepreneur/professional with caring, generous spirit, 6' or over, 50-60. Photo/phone. 5931 ✉ ☎

The Best Of NY—46, handsome doctor, artist, fitness buff, seeking fun, sensual, successful, romantic woman, beautiful in/out - forever. Photo. 5889 ✉

Handsome Executive—28, 5'11", 169, caring, adventurous, seeks wife. 5927 ✉

Warm, Caring, Family-Oriented—Jewish man, lawyer, 45, 5'6", single, reliable, good sense of humor, emotionally stable, bright, nonsmoker, fit - enjoys charitable work. Others describe me as a mensch. Seeking NJ or NY Jewish female, 32-45, who is highly principled, very kind, pretty, reliable and affectionate, for friendship and marriage. Note/photo/phone, please. 5863 ✉

Gay Male—46. Business sold; off to see the world and do some good. Looking for a sidekick under 33. Must be bright, educated and enthusiastic. 5824 ✉ ☎

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Map Of The World—I believe in maps; *you navigate with your senses. I pitch the* tent; you lay the fire. I create worlds; you analyze the real one. Me: dark-haired, seriously attractive woman, almost 40, architect, with an easy laugh, generous spirit, peppery intellect and delicate hands. And you? Phone/photo. 5870 ✉ ☎

Ingrid Bergman-Type—Swedish, fun, 30, 5'7", creative beauty with brains. Like me, you're genuinely happy, accomplished, attractive. Our careers have kept us from meeting. This ad is the shortcut. You're an irrepressible, available, masculine, tall, (212) man with an international lifestyle. Please enjoy black tie/jeans, culture and traveling. Photo/note. 5905 ✉

Beautiful, Blond, Blue-Eyed Attorney—39, seeks sweetheart to enjoy outdoors/indoors, thought-provoking conversation and being with you. Note/photo. 5813 ✉

Pretty, Hazel-Eyed Book Publicist—38, wants to promote you to the top of her list. Tell me your favorite books and maybe I will. Desires intelligent, well-read man who loves the outdoors as much as a Mozart concerto, a Monet landscape, romantic dinners. Photo/note. 5848 ✉ ☎

Ralph Lauren Kinda Guy—Thoughtful, *amusing, handsome, trim, single profes*sional, 44, 5'10", often seen in Soho, undiscovered restaurants, Parisian cafes, biking in Amagansett. Shopping for good fit with sincere, erudite, slender, very pretty woman, 35-45. Let's try each other on for size. Note/photo, please. 5855 ✉

Top Ten Reasons—I should be your number one choice... I'm pretty, fun, unique, creative, healthy, ambitious, loving, loyal, secure and have great homes in NYC and Woodstock. Write if you're a great guy, love pets, 45-55. 5738 ✉

Striking Blond—Articulate, sophisticated Jewish professional, slim, athletic (tennis, skiing), financially independent, infectious smile, passionate about life and NY cultural scene. You are a 52-60 male - successful, educated, physically and emotionally fit, caring, warm, and want an irresistible woman in your life. Note/photo/phone. 5839 ✉

Playful, Pretty, Passionate—Very intelligent, gym-fit, Jewish (nonreligious), full-figured woman, 35, hopes to meet warm, witty, wise Jewish man, to early 40s. Send a great letter. 5822 ✉

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Sweet, Very Pretty, Classy—Professional woman, 29, 5'6", slender Wasp, Midwest, traditional values, many diverse interests. Seeks outgoing, fit, nonsmoking, successful, grounded man, 35-45, for fun, future, family. Note/photo. Thanks! 5910 ✉

Ready Again For Love—LI widow, 41, Jewish (nonreligious), very attractive, in great shape, professional, classy, sexy and grounded. Seeks successful, confident, athletic man who has a great sense of humor and wants someone who is one-in-a-million. Note/photo. 5933 ✉

Healthy Enough To Be 30—Smart to think 40, lucky to look 50, happy to tell you I'm 60, realistic to know I seek one unique guy...always the romantic, humorous too. Thanks. 5868 ✉

Don't Waste Any More Time—Handsome, financially secure, open-minded, white professional male, a young 42, 5'10", 170 lbs, seeks sincere, down-to-earth, attractive female for good times and possible long-term commitment. Photo appreciated. 5919 ✉ ☎

Friendship And Passion—Are what I seek in a relationship. Beaches, concerts, hiking trails...are things I enjoy. This adventurous, self-aware, divorced Jewish male professional with a warm heart, is seeking a Jewish female, 34-41, to share a life, start a family and laugh a lot. I'm 48, 5'11", fit, attractive and communicative. 5787 ✉ ☎

World Traveler—(The most exotic places). Successful in business, spiritual in nature, handsome, adventurous, compassionate and funny...longing for my female counterpart, 28-38, for limitless abundance. Note/photo (please). 5940 ✉

Seeking Co-Parent—Jewish professional, attractive woman, 44, seeking man who is passionate about raising a child and wants emotional/financial involvement. 5899 ✉

Fabulous, Fortunate Funny Girl—Comedy isn't ugly with this sexy, dark-haired, green-eyed, shapely, voluptuous, single white Jewish female, 30. I'm seeking a monogamous, marriage-minded teddy bear type exec, who, like me, has health, a little wealth and, most important, a big heart. Mutual spoiling, great cooking, unbelievable passion. Note/photo. 5920 ✉

Gay, Handsome Guy—Friends and acquaintances always tell me, "You are so good-looking and interesting... Why are you single?" As you know, it's not so easy. My stats are: dark, well-built, successful, quality professional with many, many interests - nonsmoker, no drugs, 49 years young. Prefer someone under 40, in good shape, not into bars, with quality interests. Photo, please. 5826 ✉ ☎

Fine Female—Fit 'n' slim, fab face, fashionable, fun, funds, friend. Focus: male match, 48-58. Phone preferred. 5823 ✉ ☎

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Raven-Haired Beauty—39, Ivy MBA, lithe figure, great smile, warm heart. Loves: travel, culture, working out. Admires: integrity, confidence, curiosity. Seeks: laughter, love, commitment. 5890 ✉ ☎

Marriage A Conspiracy?—For two good-hearted eccentrics, yes! Beautiful, gifted editor and cartoonist, 31, funny and offbeat, white with chestnut hair and soft brown eyes, slim and fit, seeks the right loving, artistic, accomplished, liberal Christian, 35-45. Burly (but gentle) a plus. Note/photo/phone. 5819 ✉

Multimillionaire—Looking for someone who is interested in shopping, travel, fun and financial freedom, and who is slender, striking, elegant and very intelligent... has varied interests and a busy private life of her own (24-37). I am warm, caring, very generous, kinetic, sabulous and an adroit paladin whose professional life in the TV industry requires a great deal of domestic and international travel. Send photo. Call or write. 5793 ✉ ☎

Off This Weekend?—Vivacious Jewish female, 35. Attorney. Petite, great smile and body. Single parent. Seeking professional, well-educated Jewish dad for romance, fun and friendship. 5872 ✉ ☎

Attractive, Physically Fit—Professional Jewish male, 5'8", 34 years young, with sense of humor and full head of hair, seeks fun-loving, physically fit, pretty female. Please send note and photo. 5861 ✉

Attractive Female Executive—Seeks avid skier, sailor, world traveler, who dreams of sharing his work hard/play hard lifestyle with Renaissance woman and our children. Be sensitive, secure, with sense of humor, 35-45, nonsmoker, Christian. Note/photo. 5891 ✉ ☎

Life Complex—Love simple. Graffiti artist and brain surgeon, 40, 6'2", slim, bi-coastal, Ivy(s), cultured but non-pretentious - seeks creative, ambitious, perceptive, intelligent, pretty, tallish, thin woman, 26-36, looking to slow down together. Note/photo. 5795 ✉

Advice From My Best Friend—You'd never expect to find me placing an ad, but if you're tired of hearing "no one's good enough"... Successful, pretty, fun woman seeks handsome, successful, athletic type male, 30-36. Recent photo. 5866 ✉

Boyish Charm—Dynamic personality and tall, trim, handsome appearance are this successful VP's assets. He seeks a vibrant, intelligent, very pretty, trim, single white female, 40-48. A romantic, active future including travel, dancing and laughter await us. Photo a must. 5800 ✉ ☎

Me: Beverly Hills Model—Attorney/investor - stunning, chic, slim, leggy, long blond hair, dazzling smile, witty, multi-degreed, often in NY. Love arts, film, theater, travel, restaurants, horses, symphony, cabarets. You: tall, lean, elegant dresser, clean-shaven, prominent patrician, cultured, well-heeled, generous, refined, bicoastal a plus, 40-65. 5879 ✉ ☎

41-Year-Old, Handsome—Successful professional, low-key in personality and life style. Enjoy outdoor sports: skiing, sailing, bicycle riding and tennis. Seeks caring/intelligent woman. Note, please. 5843 ✉

Precious NJ Prep-Schooled Beauty—Classy, wholesome, divorced Jewish female, youthful 40s, shapely, petite, sweet, Master's degree. Enjoys laughter, cuddling, tennis, golf, cooking, and nurturing a relationship. Seeking Jewish male: established, fit, lighthearted, old-fashioned values, tender, ready for a loving, loyal life together. Letter/phone. 5852 ✉ ☎

Are You Jacob And I Rachel?—65-75. Can we walk and talk together of roads long traveled? Is beauty in the eyes of the beholder? 5892 ✉

Everyone Assumes I'm Taken—Very good-looking Spanish-Jewish male, 33, 6' - truly adorable, fun-loving, successful and unattached - seeks an ambitious, attractive, hopeless romantic to be last girlfriend. Note/photo a must. 5838 ✉

Blondish And Boyish—Divorced white male, 5'8", 160 lbs, 39 years young, in search of the woman of whom I still dream. You (as I) are Christian, non-smoker, nondrinker, attractive, artistic, not pessimistic...like sand on our feet, dresses that are petite, and rise above and conquer defeat. We live for art, love, family, children and everything God has promised us. Race, money, denomination are not important. Desire, passion, commitment, honesty and openness are. 5938 ✉ ☎

Outgoing, Pretty Woman—Warm and wonderful, red/blue, 30s, buxom, likes travel, arts. Seeks attractive, ambitious, family-oriented Christian man, 30-45, to explore world and life with. Nonsmoker a must. Chinese a plus. Handwritten note/photo. 5808 ✉

Loving, Generous, Adventurous—And successful man with highest standards and lifestyle to match, seeks that special woman with whom to share the adventures of life and love. This 6'1", 180 lbs, brown hair, blue-eyed, very attractive and very fit man - with a passion for world travel, theater, skiing, diving, tennis, red Bordeaux, with a deep sense of integrity and social contribution - seeks his soul mate with whom to share a life of love, learning and adventure. You're a woman with a creative and artistic nature, exotic beauty, traditional values, a curiosity and lust for life and adventure, eclectic interests and tastes. You're tall, beautiful, elegant but down-to-earth and very real. You're probably not American-born, between ages 30 and 40, and ready for the "real thing". Photo/note. 5935 ✉

Paging Gregory Peck...—Quietly charismatic, attractive, slender Jewess, unusually sensitive, bright/no pretenses, reliably honest, 30s, seeks young Peck (empathetic, warm, humbly confident, honest, liberal, attractive, fit), for monogamous lifetime love/offspring. Smoke-free. Any faith. Note/photo please. 5857 ✉ ☎

Beautiful Blond—5'8", fit, 42, Jewish professional, mom of one, seeks nonsmoking single dad, 40s. Photo helps. 5842 ✉ ☎

Attractive, Warm, Spirited—Professional woman - loves nature, art, movies, travel, communication. Seeks fit, thoughtful man, late 50s-60s. 5799 ✉ ☎

Lifelong Romance—Sensitive, sincere, handsome, Jewish, 6', trim Ivy MBA seeks sexy best friend, 27-35, slim, voluptuous, to share long soulful talks, warm nights, marriage, kids. Photo. 5909 ✉ ☎

Casting For Male Romantic Lead—Play opposite delightful, dynamic, slender, quite beautiful, 5'5" redhead. Be tall, bright, funny, happy, affluent, 50 plus, nonsmoking, Jewish and a great kisser. Zest for the best a plus. Note/photo please. 5874 ✉ ☎

Beautiful, Intelligent, Successful—Jewish journalist, funny and warm, 36, seeks successful, fun-loving guy, ready for adventure and settling down. 5893 ✉ ☎

Clone Sought—Highest quality man seeks his lifelong twin in female form, 28-33. Considered very kind, handsome and creative. I'm a brainy (Ivy), accomplished entrepreneur with diverse passions. Match me. Integrity a must. Photo, please. 5797 ✉

Popeye Seeks Olive—Smart, successful, trim 5'9" guy, 45, seeks no-baggage female counterpart, 28-38, for sails (no experience required) and more. 5895 ✉

Exquisite Beauty - Medical Student—Jewish, 26, seeks exceptional man. 5828 ✉

Let's Learn And Explore—We will share: museums and mountains, walks in the park, National Public Radio and CNN, campfires under the stars, bike trips and book stores. This funny, fit, easygoing Jewish male editor, 32, seeks a spirited/curious woman under 35. 5883 ✉

Extremely Successful—European background, blue-eyed, handsome executive for worldwide operating company, seeking attractive, mid 20s-early 30s female for long-lasting, rewarding relation - because I'm sure that you deserve the best. 5818 ✉

Spring Fling - For Life—Sought by MD/scientist with artsy soul, 40, tall, slim, Ivy, successful, traveled. Seeks smart, spirited creative artist/architect/designing woman, tallish, 26-36, lithe and leggy. Note/photo, please. 5915 ✉

MD—Ivy, 34, 5'11", 165, Jewish. Loves film, tennis and pizza. You are pretty, fit and bright. NY/Washington. Photo. 5930✉

Wall Street Wizardess—Seeks Jewish wizard who is tall, nonsmoking and between 36-45. I hope that you are set in your garter, like your family and know how to laugh. I'm tall, charming and pretty (a former beauty pageant finalist). I have a great sense of style, and most think a great wit. Let's cast a spell! Note/recent photo, please. 5876 ✉ ☎

That Magic Moment—Pretty, fit, 5'4" brunette, Jewish, nonreligious, great smile, zest for life, seeks male, 48-58, widowed/divorced, for right chemistry. 5885 ✉ ☎

Pretty Lady—37, is seeking an attractive man, 32-45, very talkative, for marriage. Photo. 5836 ✉

Beautiful Professional Woman—Divorced, Jewish, 50, 5'6", slender, strawberry blond, sensitive and caring, enjoys classical music, theater, opera, books, fine food, wine and stimulating company. Seeks a kind, nonsmoking, tall, attractive, successful man with a sense of humor, to share all of the above. 5946 ✉

Peripatetic, Multifarious Executive—A handsome, 44, 6'3", 205 lbs, blue-eyed nonsmoker, Jewish (nonreligious). My ideal woman: 32-40, intellectual, attractive, fit, affectionate. Let's share adventures in cinema, music, politics, dining and, of course, travel. Photo please. 5841 ✉

I've Got Your Match—LI businessman leaves headaches in office and takes time to enjoy life. Likes to travel to exciting places, live and eat with the natives or stay at five-star hotels, eat good food and wine. 5'7", 155 lbs, no drugs or cigarettes. Very active, likes to play golf, has a great sense of humor, passionate and playful. If you are 40-50, with a head on your shoulders, a good body to go with it, *I've got the match... Together, we could* light a fire. Note/photo/phone. 5943 ✉☎

Woof!!—My human is a busy young woman, what with career, friends, family, working out and me. I think she should find time for a guy. She's a tall, leggy, green-eyed brunette, trim and fit at 34, truly attractive, into sports and classic rock. She has a successful and satisfying career, loves dogs (but me the most), is reasonably hip and probably a touch less neurotic than most. If you're 34-45, handsome, secure, cool, not a constant ad shopper, Jewish (but not mandatory), fit, honest and ready to think commitment, you two should meet. If you want an answer, send photo and a note. And throw in a bone for me! 5888 ✉ ☎

Boston/NY—29, pretty, fit, well-educated, devilish. Seeks fun, romantic Jewish male. Photo a plus. 5922 ✉

Adventure Is Ours—Redheaded, great legs, easy smile, loves to laugh, loves to listen, happy, active, wonderful career. Seeks male counterpart, successful, Jewish, 48 plus, lightheaded, nonsmoker. Life is delightful. Let's do it together. Note/photo, please. 5873 ✉ ☎

You Missed Ski Season—With the girl next door, 37. Still time to bike, hike and cook great meals together. 35-45. Photo/note/phone. 5834 ✉ ☎

Fabulous Feline—28, smooth purr, curious nature and upbeat outlook. Loves laughing, dancing, driving, exploring, reading and talking. Seeks fab man under 38 for great adventures. Please send note, photo and phone. 3358 ✉

French-Canadian Beauty—Intelligent professional female with a "joie de vivre" and a beautiful warm smile, fit, 32, seeking an attractive (inside and out), athletic, professional single male (30-40), nonsmoker, who's ready for a special and lasting relationship. Recent photo/phone/note/e-mail address. 5900 ✉

Very Pretty, Petite Blond—Warm, outgoing, intelligent, creative, sweet, funny, usually more modest. Enjoys tennis, paddle, golf, flea markets, Berkshires, family and friends. Seeks kind, intelligent, attractive Jewish man, 50-60s, with sense of humor and self. 5875 ✉ ☎

Put A Smile On My Face—Petite, adorable, romantic, professional Christian female, likes all the usual: music, pets, movies, quiet evenings, kids, skiing, etc. Seeks nice-looking guy, 30s, with boyish charm, to share my life and dreams. 5781✉

LI Woman—41, seeks her match. You're an attractive, growth-minded, thoughtful, articulate Christian male who enjoys, nature, the arts and more. 5882 ✉ ☎

Karma Sought—By this handsome, 36, 5'11", athletically built, successful Jewish man, warmhearted, down-to-earth, who loves to laugh. Enjoys tennis, skiing, mountain hikes and theater. Seeks attractive, athletic, upbeat woman for friendship and more. Photo/note. 5858 ✉

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Attractive Educator—Fit male, 50 (looks 45), loves outdoors and more. Seeks white Christian female, 30s-early 40s. Note/photo. 5894 ✉

Sally Seeks Harry—20s, Ivy, cute, sweet - loves Friends, movies, Knicks. Seeks "chemistry"/laughter. Note/photo. 5779 ✉

NYC, Pretty Real Estate Entrepreneur—Passionate about classical music and the cinema - seeks warmhearted, 50 plus, terrific businessman. 5867 ✉

My Dad And You—"Sleepless In Seattle" was a movie... This is real life. We lost Mom almost two years ago when I was 9. Dad and I live on LI and have a summer home in the Hamptons. Dad's a great orthodontist (I let him put my braces on), in his 50s (looks younger), 5'9", blond, blue, who enjoys hockey, boating, fishing, photography, movies, restaurants, reading and traveling. Everyone loves his humor - and grandma said to write how good-looking he is. I'll be bar mitzvahed in 1998 and would be very happy (so would he) if Dad would be there with a beautiful, youthful, intelligent, unencumbered (his words), nonsmoking lady. Photo/note, please. 5846 ✉

Athletic, Pretty, 35-Year-Old PhD—Seeks kind male, 29-40, MD, DDS, etc., for commitment. 5944 ✉

4x4 Wanted—Seeking man with Armani taste and Harley strength. Jewish, very pretty, 27, 5'4", blond, green eyes, firm size 2, hopeless romantic. Note/photo. 5817 ✉

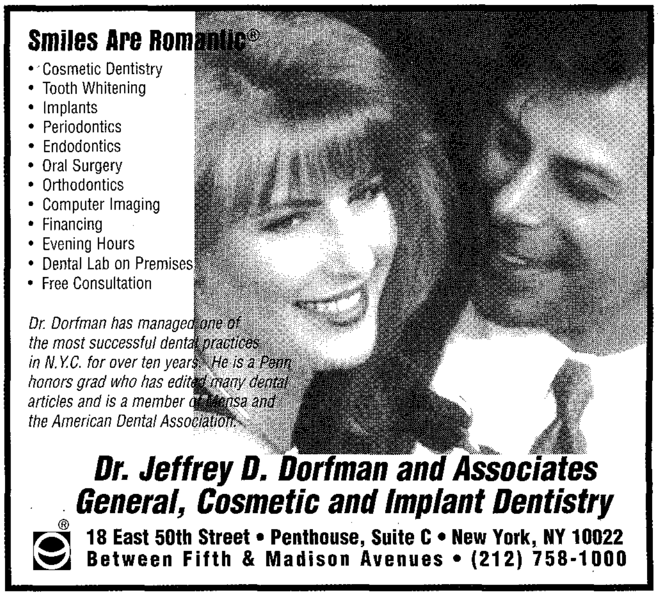
Christian—Professional, 30, Hispanic female - attractive, loving, caring, honest, likes traveling, dining, skiing. Seeking long-term committed relationship with male, 29-35, with same qualities. Photo/phone/note. 5794 ✉

Searching For A One-Way Trip—To the moon with a smart, slender woman. Tall, athletic MD, 41, likes MOMA, string quartets and dry humor. Photo, please. 5862 ✉

Wanted: 50 Plus Man—Likes travel - for Jewish, pretty, slim, Moscow born. 5864✉

Your Fantasy Woman—Green eyes, full lips, long hair, ex-dancer, business owner, petite, mid 30s. You are fit, tall, kind and handsome. Note/photo. 5851 ✉

Take A Chance—*Attractive blond - warm,* upbeat professional - seeks tall Jewish male 50-60, to spoil and pamper. 5917 ✉ ☎



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MARY ANN MADDEN #879

NEW YORK MAGAZINE COMPETITION

SOLOMON, WHY. After his death, his granddaughter finds the surprising diaries of a Tennessee sheriff.

KANGAROO COURT. A billionaire venture capitalist meets his match in a woman lawyer from the outback.

THE GOD DIET. How prayer can combat cellulite. Illustrated.

Above, best-sellers. Competitors are invited to invent the précis of a book destined for fame. (Fiction or fact, no more than 50 words, please.)

Results of Competition 876, in which you were asked to invent the name of a cloned person, place, or thing.

Report: How to tell you we have duplicates of clones? We have. As in: Cher Alike. Repeter Pan. George Cloney. Replikate Capshaw. Bill Gates 2.0. Desmond Twotwo. II, Clavdivs. Duran Duran Duran Duran. Albert Einstein^2. Mary Tyler More. Huey, Dewey, and Louie Redux. Xerox Mostel. The Cloned Ranger and Tontwo. R2 Ditto. Obi-2 Kenobe. Everyone, everyone entered this, some (perhaps newcomers) more than once. Tsk-tsk. Tsk-tsk. Wonderful stuff, we thought. Hoping you the same. See that you duet.

First Prizes of two-year subscriptions to *New York* to:

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Chris Doyle, Burke, Va.

MIRROR SORVINO
Cindee Leo, N.Y.C.

HALE-REBOPP
Bob Dean, Raleigh, N.C.

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Dede Mancini, Harrison, N.Y.

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IL COPY DI TUTTI CAPI
Paula Doherty, Riverton, R.I.

And Honorable Mention to:

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Sari Krumholz, Newton, Mass.

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John Schlichting, Kent, Ohio
similarly: David English, West Somerville, Mass.

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F. SCOTT COUNTERFEITZGERALD
Tippi Gibson-Nash, Dedham, Mass.

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Lucia N. Tucker, Hayward, Calif.

THE XEROX-BOW INCIDENT
Skip Brigham, Lincoln, Mass.

RAISIN BRANCH
Mona McKenna, N.Y.C.

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Oliver C. Dixon, N.Y.C.

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Steven Colby, Metuchen, N.J.

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Susan Moloney, West Milford, N.J.

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Keith Spero, Richland, Wash.

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Sandra Hull, Arlington, Va.

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Hank Volker, Boca Raton, Fla.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 879, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999, or e-mailed to 104700.2563@compuserve.com. It must be received by April 18. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the May 19 issue.

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Solutions to last week's puzzles

S	A	C	K	C	L	O	T	H	■	C	H	A	R	M
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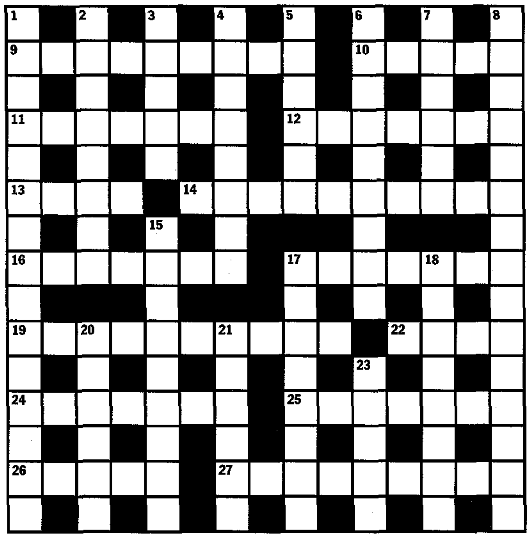
The 'Guardian' Crossword

ACROSS

9 Not main roads, however. (9)
10 I get gloomy without my cold house. (5)
11 Vehicle to draw back to front. (7)
12 Different but possibly related. (7)
13 Small brook or river, not well. (4)
14 Duke having a good relationship with Gateshead heavyweight. (10)
16 A mountain could be so lumpy. (7)
17 Charge fish with not being cold-blooded? (7)
19 Knocks grapes said to be sour? (10)
22 Don't eat head of fish a second time. (4)
24 Set meal prepared for islanders. (7)
25 Has girl become rather big? (7)
26 In which one is followed by three or more? (5)
27 Saw screenplay performed outside. (9)



DOWN

1 Writer or musical craftsmen. (6,9)
2 Poles planted amidst cereal in Yorkshire town. (8)
3 Mountain range in which a sailor capsized? (5)
4 Worker in prison requiring armour? (8)
5 Attack very musical learner. (6)
6 Swollen, like nudist or sadist? (9)
7 Poet's tiptop wine. (6)
8 Why is the good and bad bittersweet? (5,10)
15 Be fluent in an illicit dram-shop? (5-4)
17 Most weak bees felt funny. (8)
18 Slowcoach at one, rising with Europeans. (8)
20 Money for a one-legged sea-cook. (6)
21 Edits a manuscript without cessation. (6)
23 Father returned flower that's delivered. (5)

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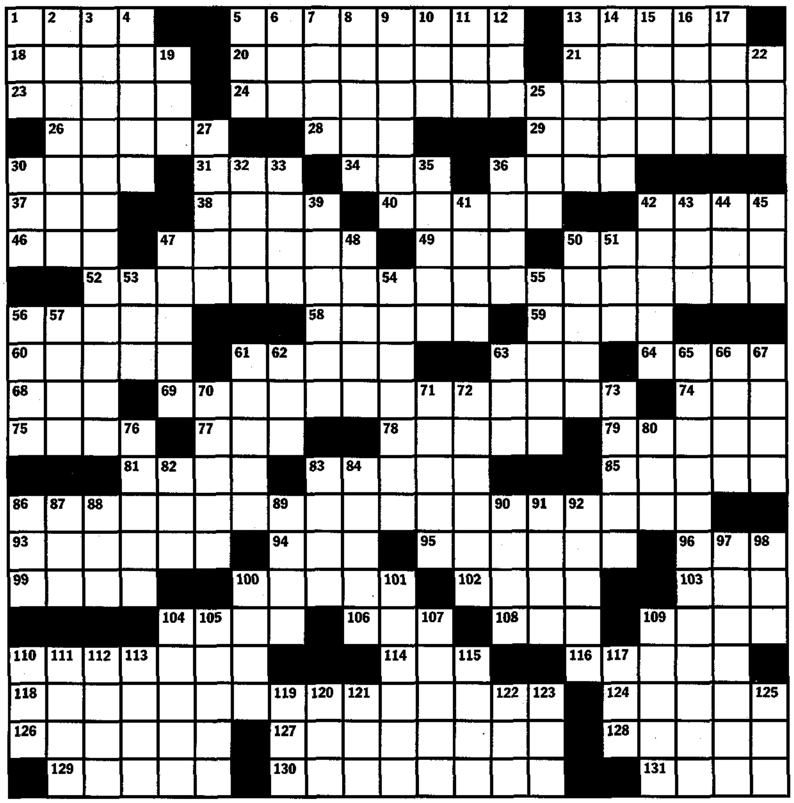
'Sunday School Bloopers II': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Jotted reminder
5 Memorable Mastroianni
13 Capital of Jordan
18 Undergo weathering
20 One in ——
21 Bluejacket
23 Thin porridge
24 Pronouncement at Pinter's christening?
26 Bit of buffoonery
28 Eden exile
29 Prepared
30 Kruger or Klemperer
31 Circle segment
34 Terminus
36 Beethoven's birthplace
37 Pen name
38 Fans do it
40 Beauty parlor
42 Fifty percent
46 Skiddy
47 Beat with the fists
49 Undercover org.
50 Evening party
52 Cain's fishy alibi?
56 Schwarzenegger's "Barbarian"
58 French spa
59 Robert of "I Spy"
60 Au revoir
61 Harried
63 Cambodia's Lon
64 "Man —— Mancha"
68 Imogene's co-star
69 Attack on Lot's wife?
74 Musician's attribute
75 Had the facts
77 Viet's land, to vets
78 Less used
79 Start of Caesar's boast
81 Swiss scenery
83 Savoir or laissez fallower
85 Anthony Quinn role
86 "Many are ——" (wintry saying?)
93 Clergyman
94 —— snail's pace
95 Beekeeper's bailiwick
96 Past midlife
99 In one's bunk
100 Bitter
102 Baked-goods company, with 44-Down
103 Trouble
104 Comic Johnson
106 Pat on
108 Asian holiday
109 Seamed
110 President's advisory council
114 Liposuction target
116 Polished off, as dinner
118 Like the Ten Commandments?
124 Hoped-for reviews
126 Hen's sound
127 Flight paths
128 Eire-born
129 Aspirin brand
130 Having more hardness
131 Or —— (ultimatum)

DOWN

1 Oldest Alcott girl
2 Inconsistent
3 Dangerous place for Moses?
4 "—— Billy Joe," 1976 film
5 ——-jongg
6 Doc's gp.
7 Laughter, in Lyon
8 Garlic unit
9 Barkin and Burstyn
10 Eye-shadow site
11 "Moon ball," in tennis
12 "A Chorus Line" song
13 Really pale
14 Of a historic Mexican culture
15 Intellect
16 Jai-——
17 Alaskan gold-rush city
19 Yalie
22 Part of A.R.C.
25 Cyclo suffix
27 Ricochet
30 Kimono cummerbund
32 Actress Schneider
33 Hair-care must
35 Russian villa
36 Wild hog
39 Mother ——, famed nun
41 Property claim
42 Rhino's acquaintance
43 Early Dadaist
44 See 102-Across
45 Chemin de ——
47 Locker-door décor
48 Romeo, for one
50 Crossbones' companion
51 OPEC asset
53 "Diamond Lil" portrayer
54 Fairyland queen
55 Scrub hard
56 Amontillado holder
57 Supreme Norse deity
61 Explosion
62 Hardwood tree
63 Kiltie's refusal
65 Words from a baleful psalm?
66 Mary's tagalong
67 Square footage
70 Data for computer processing
71 Capistrano's fra
72 Uses a broom
73 Snit
76 Walked through water
80 Cedar Rapids college
82 Certain wts.
83 Celebration
84 Nobel Prize, e.g.
86 Tax pro
87 Globe
88 Kind of detector
89 Visage
90 Italian car
91 Slightly cooked
92 Wax eloquent
97 Bass quality
98 Home room
100 Aleutian outpost
101 Perplex
104 Where a maxi-skirt ends
105 Make allusion (to)
107 Trite
109 Gawk
110 MCC divided by IV
111 Fictional whaler
112 —— Raton, Florida
113 Gooey
115 Tennille of TV
117 "Exodus" hero
119 Notes of the scale
120 Illuminated
121 Pay dirt
122 Golf-bag item
123 Kremlin abbr., formerly
125 Rider Haggard novel



Solutions to last week's puzzles appear on page 195.

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